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AND
SPEAKING

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READING AND SPEAKING

FAMILIAR TALKS TO YOUNG MEN WHO WOULD
SPEAK WELL IN PUBLIC

*Designed as a Text-Book for Colleges and Higher
Schools, and also for General Use*

BY

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“To affect Speech and Discourse”

— *Measure for Measure*

BOSTON, U.S.A.

D. C. HEATH & COMPANY, PUBLISHERS

1891

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CONTENTS.



	PAGE
INTRODUCTORY	v
CHAPTER I.	
CONTROL OF THE BREATH	3
CHAPTER II.	
FAULTS, AND HOW TO CURE THEM	10
CHAPTER III.	
CONSONANT SOUNDS	19
CHAPTER IV.	
GOOD ARTICULATION AND A NATURAL MANNER	24
CHAPTER V.	
SHALL WE LEARN TO READ AND SPEAK ?	29
CHAPTER VI.	
VOCAL INFLECTIONS. SENTENCES AND THEIR DELIVERY	37

CHAPTER VII.

SENTENCES AND THEIR DELIVERY. — <i>Continued</i>	PAGE
.	57

CHAPTER VIII.

RHETORICAL PAUSES. THE VOCAL EFFECT OF EMPHASIS	. 72
---	------

CHAPTER IX.

THE PRACTICAL APPLICATION 81
---------------------------	--------------

CHAPTER X.

SOME GENERAL SUGGESTIONS 92
--------------------------	--------------

CHAPTER XI.

GESTURE 100
---------	---------------

CHAPTER XII.

PHYSICAL EARNESTNESS 108
----------------------	---------------

CHAPTER XIII.

SUGGESTIONS BY EXPERIENCED SPEAKERS 119
-------------------------------------	---------------

CHAPTER XIV.

DECLAMATIONS 130
--------------	---------------

INTRODUCTORY.

THIS collection of suggestions to would-be speakers consists of most informal talks on matters of importance to all young men; for we are a nation of speech-makers. Wendell Phillips used to say that as soon as the Yankee baby could sit up in his cradle he called the nursery to order, and proceeded to address the house. There are some rules in the book, but they are those which my experience has taught me ought to be known by every speaker; and as there are not so many as to be burdensome, I trust that they may be learned by every young man who has this book.

I have put upon these pages suggestions not usually found in print. Some of them may seem trivial; but I have been making them to students in the class-room over and over again. Why not print them?

I do not claim any originality, or to say what has not been said in one way or another by many teachers. Indeed, there is no new road to successful public speaking. But I have tried to group together, in small compass and convenient form, suggestions, rules, hints, encouragements, warnings, examples, illustrations, all having bearing on the "noble art of oratory," and all likely to be helpful.

My one aim is to help young men to a natural, comfortable, manly, forceful manner of speech in public. That is not oratory; but it is a long stride towards it. If they add these suggestions and rules to the solid foundation of

knowledge, of acquirement, the result of diligent and patient study, and if, moreover, they have the "oratorical instinct," then I am sure the results will not be fruitless.

The book is meant for the class-room, for the teacher, for the student, as well as for the general reader, and I have endeavored to give abundant opportunity for putting the suggestions and rules into practice. Practice is the main thing. The student must do the work; the teacher may help him do it on the right lines.

My thanks are due to the distinguished gentlemen who so kindly responded to my request for suggestions to young men who wish to be public speakers. The chapter containing their suggestions is certainly the most interesting and helpful in this volume.

I also desire to acknowledge my obligations to Messrs. D. Appleton & Co., New York, for permission to make the use I have made of Mandeville's "Elements of Reading and Oratory"; to Messrs. Funk & Wagnalls, New York, for permission to quote from Shepard's "Before an Audience"; to the Penn Publishing Co., Philadelphia, the publishers of Henry Ward Beecher's "Oratory," from which, by their kind permission, I have taken extracts; and to Messrs. Houghton, Mifflin & Co., Boston, publishers of the Essays of Ralph Waldo Emerson.

CORNELL UNIVERSITY, 10 August, 1891.

READING AND SPEAKING.

"I hope that you will from the start cultivate *Elocution*. The power of speaking with grace and energy,—the power of using aright the best words of our noble language,—is itself a fortune, and a reputation,—if it is associated and enriched by knowledge and sense. I would, therefore, give a special attention to all that is required of you in this department. But not one study prescribed by the government is to be neglected." — RUFUS CHOATE, *in a letter to his son, then a student in Amherst College*.

"Eloquence is the power to translate a truth into language perfectly intelligible to the person to whom you speak." — RALPH WALDO EMERSON.

"I define oratory to be the art of influencing conduct with the truth sent home by all resources of the living man." — HENRY WARD BEECHER.

"Deliberative eloquence, in its highest forms and noblest exertion, is the utterances of men of genius,—practiced, earnest, and sincere, *according to a rule of art*,—in presence of large assemblies, in great conjuncture of public affairs, to persuade a people." — RUFUS CHOATE.

READING AND SPEAKING.

CHAPTER I.

CONTROL OF THE BREATH.

Their words are natural breath. *Tempest.*

'Tis breath thou lackest. *King Richard II.*

How art thou out of breath, when thou hast breath to say to
me that thou art out of breath? *Romeo and Juliet.*

Well, breathe awhile, and then to it again. *King Henry IV.*

My first suggestion is that you learn to breathe properly. Nothing is more important than the ability to control the breath. It is not my province to speak of the physiology of the vocal organs, of the lungs, of the chest cavity, of the midriff or diaphragm. Any modern elementary work on physiology will furnish all the necessary information at a trifling expense of money and time. I do not claim that there is anything new in what I shall say. There are several authorities on the subject. Sir Morell Mackenzie, Oskar Guttman, Leo Kofler, have given valuable suggestions; and so have Dr. Lenox Browne and Emil Bhenke in their "Voice in Speech and Song," a work which I can recommend, and to which I am indebted for much that follows.

There are three ways by which the chest may be enlarged and air taken into the lungs.

1. By raising the shoulders, collar-bones, and upper part of the chest. This is called **clavicular** or **collar-bone** breathing.

2. By extending the lower or floating ribs sideways. This is called **lateral** or **costal** breathing.

3. By flattening the midriff or diaphragm, — the “great breathing muscle,” as Dr. Oliver Wendell Holmes calls it. This is called **midriff** or **diaphragmatic** or **abdominal** breathing.

The lungs rest upon the midriff; and, when this powerful muscle is flattened, they must follow. At the same time the abdomen is protruded, because its contents are pushed downward by the midriff. The lower ribs are also pushed out by the same muscle, so that costal and midriff breathing take place together almost invariably. I believe that the best authorities agree that they should take place together; thus the chest cavity is enlarged where its walls offer the least resistance, and where the lungs are the largest.

No speaker should ever employ clavicular breathing even in combination with costal and midriff breathing. It forces the upper chest walls up against the root of the throat, and has a tendency to congest the blood-vessels and tissues there. It necessitates controlling the exit of the breath by the glottis, which was not made for that purpose. Throaty tones, “speaker’s sore throat,” and kindred troubles are largely due to this method of breathing and of controlling the breath. It follows that an abandonment of clavicular breathing, and the practice of deep breathing (costal and midriff breathing combined) often cure sore throats, and correct faulty tones.

When the speaker breathes — *inspires* — by flattening the midriff, he is able to control the breath by that strong muscle. As long as he holds it down, the air that he has taken in remains in the lungs, just as water remains in the cells of a sponge as it lies in the open hand. Close the

hand, and the water is squeezed out. Close the hand slowly, and the water oozes out slowly. Relax the midriff and lower ribs slowly, and the air will leave the lungs slowly. The throat ought to have nothing more to do with controlling the breath than the chanter of a bagpipe has to do with controlling the air in the big bag under the piper's arm. The throat—the vocal organs—should be used to speak with. All its muscles should be relaxed, and the speech organs should merely use the air as it passes from the lungs through the mouth. And no more air should be allowed to pass out than is needed for speech.

I am now speaking with no design of being scientifically accurate. I am striving to give you impressions only.

Dr. Browne lays down this rule: "The criterion of correct inspiration is an increase in the size of the abdomen and of the lower part of the chest. Whoever draws in the abdomen and raises the upper part of the chest in the act of filling the lungs, breathes wrongly."

There are a few very simple exercises, which, if practiced regularly, will give you control of your breathing, and, to a great degree, of your voice. They should be practiced when there is no restricting clothing to interfere with the freedom of the waist. After going to bed at night, and before getting up in the morning, are good times. "Many of my pupils practice them in the gymnasium, stretching out flat on the mats, or on the inclined surfaces of some of the large pieces of apparatus.

EXERCISES IN DEEP BREATHING.

Lie flat on the back, placing one hand lightly on the abdomen and the other on the lower ribs. This is that you may feel what is going on down there, and get distinct impressions. Endeavor to expand the lower ribs and raise

the abdomen slowly and steadily ; at the same time breathe slowly and steadily through the nostrils. If the ribs are expanded, and the midriff flattened, the air must come into the lungs, just as when you open your fingers the air will fill the cells of a damp sponge which you have squeezed in your hand. If you breathe deeply, the ribs must expand, and the midriff flatten. But I find that most persons get the best impression of deep breathing by putting their attention more upon the movements of the ribs and abdomen than upon the thought of taking in air. Some find it difficult at first to get any movement of the ribs and abdomen. Of course, the abdomen is moved simply because the midriff pushes down upon its contents ; but at first to most persons there is no sense of movement in the midriff. Never mind that ; look for its effects in the distended abdomen.

Right here I wish to guard you against the idea that you must see how far out you can push the abdomen. You are to strive to get a large expansion of the lower part of the chest cavity.

Having thus taken a deep breath, which, as it seems to you, has caused the ribs and abdomen to move, or, better still, having by the expansion of the ribs and the distension of the abdomen filled the lungs with air, hold it there a few seconds, not over four or five. Do not hold it by closing the glottis, or, as it seems to you, by shutting up the throat, or closing the air passages. Hold it by keeping the midriff down, and the ribs expanded. As long as you thus press firmly down and out, no air can leave the lungs, however wide open the throat, mouth, and nostrils may be.

Having thus held the breath four or five seconds, expel it suddenly from the lungs as completely and quickly as possible. The result will be a complete collapse of the

lower part of the body. The midriff will fly back, the ribs fall to their place, the abdomen sink down. I have been thus minute in giving these directions, because of the importance of the exercise. I will repeat the directions briefly.

I. Inhale slowly through the nostrils, expanding the lower ribs, and flattening the midriff. Hold the breath four or five seconds by keeping the midriff down. Then expel the air sharply and quickly through the mouth.

Repeating this for two or three minutes, you will have a realizing sense that the muscles about the waist are having a new experience. Do not fatigue them. Do not overdo any of these exercises.

After practicing the first exercise until the midriff is under pretty good control, take up the second exercise. It is just the opposite of the first.

II. Inhale very quickly through the mouth, so that the ribs and midriff will respond quickly. You may find it easier to give your thought to the expansion and distension of ribs and abdomen, getting the impression that their movement brings the air into the lungs; which is the fact. Hold the breath as before, and then exhale very slowly and steadily through the mouth, controlling the breath entirely with the midriff.

This at first will be difficult. The tendency will be to expel the air in jets and spurts. Practice until you can hold a lighted candle before your mouth and empty the lungs without causing the flame to flicker. A feather will serve instead of a flame while practicing on your back. Afterwards, when sitting or standing, the lighted candle will be best. It is this control of the outgoing air that will do much towards giving you a firm, steady voice, and towards curing a throaty tone. In practicing this exercise keep your attention on the midriff. Do not think of the

throat. All the muscles there should be relaxed. Remember this when you come to speak; and whenever your throat begins to feel tired, whenever you are conscious of a throat, turn your attention to the midriff, and by a steady pressure there take the strain from the throat.

III. The third exercise consists in breathing in slowly as in I., and breathing out slowly as in II., holding the breath as in each.

After a week of practice the breath may be held a little longer each day; but it should never be held over twenty seconds. These exercises are not worth reading about unless they are regularly and persistently practiced until the habit of deep breathing and control of the midriff is attained. Practiced for four or five minutes two or three times a day, two or three minutes five or six times a day, a minute ten or twelve times a day, they will do much for you. Such practice is better than half an hour once a day. Do not overdo the exercising when you begin. Make haste slowly. After getting pretty good control of the breath while lying flat on the back, try the exercises while sitting erect in a chair, with the shoulders well thrown back. Then practice while walking. Keep at it persistently until the habit of breathing correctly is acquired.

I might fill several pages with the experiences of those who, by faithfully practicing these simple exercises, have been wonderfully benefited. I will content myself with quoting the testimony of Dr. Lenox Browne.

“It must be borne in mind that unflinching regularity in this matter is of the greatest importance. Exercise in moderation, regularly and conscientiously repeated, will increase the breathing capacity, improve the voice, and make speaking easy. It may change, and has changed, the falsetto of a grown man into a full, sonorous, man’s voice; it may restore, and has restored, a lost voice; as it also may cure, and often has cured, clergyman’s [speaker’s] sore throat. It will certainly turn

a greater quantity of dark blue blood into bright red blood ; the appetite will increase ; sounder sleep will be enjoyed ; flesh will be gained ; and the flabby, pallid skin will fill out and get a healthy, rosy color. All this, and more, may be, and often has been, the result of lung gymnastics carried on in moderation and with perseverance. It is needless to add that a man will no more improve his breathing by fitful and exaggerated exercises, than he could hope to become a proficient upon the violin by practicing once or twice a month for six hours at a stretch."

I believe that I have given enough suggestions to enable any one to acquire the habit of deep breathing. To those who wish to study the subject further I recommend the authors I have named, and also a very interesting article on "The Relations of Diaphragmatic and Costal Respiration," published in *The Journal of Physiology*, Vol. XI., No. 3, March, 1890.

Never, in exercising or speaking, strive to fill the lungs as full of air as possible, or to hold the breath as long as possible. Both are injurious. The lungs should be constantly replenished with air, so that there shall be an ample supply for the speaker ; not an over-supply. Therefore, in speaking, take breath at every opportunity. Do not see how far you can go in a sentence without taking breath. It is fatal to good speaking, for it is certain to induce hurried speaking, the voice growing weaker and weaker as the breath becomes scantier. The Rev. J. P. Sandlands, in his book, "The Voice and Public Speaking," says : "It will be found, after considerable practice, that it is possible to take in sufficient breath for reading a very long passage. I have myself read in the churchyard, on a cold afternoon, the whole of the Lord's Prayer, after a single inspiration." It is difficult to decide which is the worse — the advice given, or the taste that permitted the publication of this peculiar devotional performance.

CHAPTER II.

FAULTS, AND HOW TO CURE THEM.

For heaven's sake, speak comfortably. *King Richard II.*

Why, masters, have your instruments been at Naples, that they
speak i' the nose thus? *Othello.*

WHAT sort of a voice have you? High pitched or low? Weak or strong? You do not know? That is not surprising. It's a wise man that knows his own voice. When the phonograph is so improved that sound can be reproduced, minus the peculiar phonographic quality that now characterizes it, men may easily learn to recognize their own voices. Even as it is, you can recognize the reproduced voice of your friend who has talked to the phonograph. Talk to it yourself, and see if you ever heard that voice before.

What are your faults as a reader or speaker? Do you articulate poorly? Do you lisp? Do you talk "through your nose," as we incorrectly say? Do you begin your sentences with a yell and end them with a gasp? Do you "make faces" when you speak, or is your face as expressionless as a pan of milk? Do you slouch, or straddle, or strut before your audience? Do you finger the skirts of your coat? Have you *any* bad habits? Of course you do not know. If you did, you would cure them; or try to. It does not need an experienced and high-priced teacher of elocution to tell you of your faults; although, undoubtedly, such an one could best put you in the way of overcoming them. But, unfortunately, good

teachers of elocution are not always available, and it is not always safe for a person to try to cure himself, particularly when he has no means of diagnosing his case.

One of the worst tones,—and when I thus use the word “tone,” I mean what Webster defines as “an affected speaking, with a measured rhythm, and a regular rise and fall of the voice,”—one of the worst tones I ever heard was possessed by a young man with oratorical aspirations and weak lungs. To strengthen his lungs, he was advised to read in the open air ; so, one long vacation, he armed himself with a volume of Webster’s orations, and all that summer made the pasture and the wood-lot ring with the weighty sentences of the Defender of the Constitution. He strengthened his lungs, and developed a sing-song which he was never able to overcome.

Another young man came to my class with a very pronounced and disagreeable tone. I called his attention to the fault, and suggested that, in addition to his regular class work, he read aloud daily to some one who should tell him when he departed from a natural, conversational manner. Fortunately, he could have for his critic his intelligent mother. He read aloud to her daily and often ; read newspapers, novels, his lessons, anything, endeavoring constantly to “tell it ” in the most natural way. She was a careful critic, and kept him to his work. At the end of six months he could read and speak remarkably well ; and the tone never showed itself except in moments of unusual excitement. He could have cured himself entirely ; if, indeed, he has not. Such faults will not disappear in a day, nor in a week, nor in a month ; but they can be cured by patient persistence.

A gentleman was called from active business life to a professor’s chair in a technical college. He found it

necessary to lecture, not only to his students, but before various associations. He asked me to hear him read, and to criticise and suggest. He lisped; "r" was as unknown to him as to Dundreary, with his "wow, and wumpus, and wiot," and he had a weak voice. In a few lessons I pointed out these defects, of which before he had known almost nothing, and advised him as I had advised the student. The professor read daily to his wife, and practiced on a list of difficult words which I made out for him. The result was a rapid and almost surprising improvement. But he worked very hard.

It was some time after I had begun preaching this practice to those who came to me for help, that I chanced upon this paragraph in an article entitled "How to Read Well," by Edmund Shaftesbury, the author of several works on voice culture and elocution:—

"The person who desires to acquire the colloquial style should take a newspaper and select some short sentence, and say this aloud to some person in his presence. For instance, to-day's paper contains the following: 'The heat of yesterday was so intense that many persons were prostrated.' If you *say* this, the person hearing it will suppose it is a remark of your own. It is better to sit behind the person, so that the paper may not be seen; then read as many selections from it as possible, trying in each case to deceive your hearer. A pupil, who was a most unnatural and affected reader, adopted this method to cure himself. He reports: 'One evening I was alone with my wife, and taking up the paper, I tried to read the following in a colloquial manner: "Miss Gracie Smith, who recently arrived in this city, is as beautiful as she is accomplished. Few persons can resist her charms." My wife immediately arose and said, "And what do *you* know about Miss Smith?" "I know nothing," I said; "I was merely reading to you from the paper." "Oh, I thought you were talking!"' Every reader should practice in this manner until perfection is reached."

So, you see, you may help yourself by getting a friend to help you. The teacher of elocution could help you

better than the inexperienced friend, probably; but it is not every one who can afford to take one or two lessons a day, six days in the week for six months. But that is exactly the way to break up bad habits of speech. It is the constant daily practice, day after day, whether you feel like it or not, that brings the unruly tongue into subjection, makes the weak voice strong, enables the high-voiced speaker to hear his own squeak and to place his tones where they belong, or the indistinct growler to develop a ringing baritone. The teacher may tell you just what to do and how to do it, but twelve hours later you do not know whether you are doing what he told you to do, or not. It is well for those who take lessons in elocution, to be accompanied by a friend, who shall also hear the lesson, and then help the pupil carry out the instruction.

But suppose that there is no teacher of elocution, and you learn that your voice is pitched too high. How are you going to lower it? You have not known that it was too high. It has always sounded well to you. You must have some assistance, and your assistant must, if possible, imitate you, to show you how you speak. Then you must try to imitate some one who speaks well. With breath well controlled, with throat relaxed, with mouth well open, strive to speak in a big, strong voice. Think of the sound as big and round, and send it out. Think of the sound as coming from the chest, and roll it out. Work away, with the aid of the friend, — brother, sister, mother, wife, roommate, whomsoever, — who shall guard you against a throaty grunt or a husky growl; who shall tell you when you produce a good sound, so that you may learn to hear it, and thus cultivate the ear as well as the voice. Read anything you please; but the more open vowel sounds — *ahs* and *ohs* — there are, the better. Do not hurry; keep plenty of

breath in the lungs ; and, above all, do not tire the throat. Say to yourself constantly, "I will get this voice down." Try, always, to talk in a low tone. Ask your friends to tell you when you are "getting high." **Think** in a low voice. The expert teacher can do wonders in "placing" a voice ; but much can be done without the expert teacher. The end you aim at is to **acquire the habit of speaking in a lower key.**

All this applies equally well to the person whose voice is pitched too low. Let me quote a paragraph from a lecture on "Common-Sense Elocution," delivered by the Rev. J. M. Buckley, D.D., the editor of the *Christian Advocate* : —

"Many a man is born with a bass voice. I had such a voice. I used it without skill. A Professor of Elocution, who was a master, took hold of me. He told me to get a melodeon. I did so ; and every morning I took the pitch G, and then the pitch C, and practiced speaking. Then I took a tuning-fork into the pulpit and took the pitch C. I went on practicing, until I can now stand before an audience, and pitch my voice to meet any requirement. I then took to walking in the woods and practicing. I say this much, because I want to show what can be done with the voice."

It does not follow that you must learn to pitch your voice at C exactly, or at G precisely, — though the more exact the ear and the more complete the control of the voice the better, of course, — but you must learn to know, to hear, when your voice is too low or too high, too weak or too strong. I am sure I cannot do better than to quote a page or so from the lectures of the late Nathan Shepard, published under the title, "Before an Audience." They were written especially for students preparing for the ministry ; but the book ought to be in every would-be orator's hands, despite the author's rather unreasonable opposition to all "elocutionists," and all their methods.

"The pupil in vocal music," he says, "practices occasionally; the pupil in public speaking must practice incessantly. That is, he is to speak in the coveted tones whenever he speaks, whether in public or in private. And as, on the one hand, the pupil in singing may talk in whatever voice he chooses, so long as he sticks to his 'part' while singing, so, on the other hand, the pupil in speaking will find that, however much or well he may sing in a baritone, he will still talk in the key of the cockatoo.

"You are invariably, not occasionally, but invariably, to use the strongest tone you can create. Joke in it, and shout in it, and whisper in it. Yes; and think in it. You can think in it (after you know how) as easily as you can speak in it. Great actors know how. They go over their 'part' with vehement reflection. The late Mrs. Siddons spent hours of silent meditation upon hers. It is not an occasional exercise I am talking about, like the 'lessons in elocution' with which quacks lie in wait at the pockets of preachers, who ought to know from experience that the root of the matter is in the intellect, the reason, the understanding, the reflective faculties, the perceptive faculties, and all the rest of the faculties. . . . But whatever be its name, or nature, or origin, or cause, this offensive tone, and every other offensive tone, can only be effectively and permanently removed by willing its removal. It is sufficient for the elocutionist and actor and singer to get rid of it occasionally; and, even then, only by a use of the will. But the public speaker must rid himself of it perpetually; since it is perpetually that his art calls for its removal.

"This new voice is a new language, and should be desired and acquired as such. It necessitates pains and thought and consecration and continuity like that bestowed upon the acquisition of any other foreign language; and, like every other foreign language, you will never learn to converse in it or speak in public in it, unless you talk in it incessantly. In spite of your utmost exertions, it will slip away from you often before you get hold of it permanently. You will forget and forget and forget this lesson in self-discipline and self-drill, and in knowing what you and your voice are about, and will find yourself saying, 'How are you?' or, 'What a hot summer we are having,' or, 'Let us sing the forty-fifth hymn,' or, 'May it please the Court, Gentlemen of the Jury,' in the old natural falsetto which came to you through negligence, instead of in the new and equally natural baritone which comes to you by the use of the will and knowing what you and your voice are about.

“The value of a vigorous, flexible, mellow baritone for public speaking cannot be overestimated. It is a richly paying investment. It covers a multitude of minor sins. It compensates somewhat for deficiencies in rhetoric and thought. There is health in it, and dignity, and manliness, and character.”

True, every word of it.

Suppose that you learn that you speak too fast, or that you drawl, or that your articulation is faulty, that your tongue refuses to obey you, that your lips are stiff and unwieldy. You have not thought of these things before. Now you hear, and feel, and know them, because they have been pointed out to you. What are you to do? Why, strive to overcome these faults, of course; just as you would try to overcome a tendency to toe in, or to stoop, or to carry your hands in your trousers pockets, or any other bad habit. Read daily, speak daily,—before a critic if possible,—with this end in view. If you find it next to impossible to say distinctly, “it sufficeth us” or “selfish spirits,” if “r” is a difficult letter to speak and “dst” a difficult sound, practice speaking them; get command of them.

Most manuals of elocution give lists of these difficult combinations; or you can make your own list. Keep the difficult words and sounds constantly in mind, and spend idle moments, when walking, waiting, courting sleep upon a wakeful pillow, in repeating and mastering them.

In “Voice in Speech and Song” there are some simple exercises given for strengthening and controlling the muscles of the lips and tongue. You will be surprised to find how difficult these simple exercises are; but it is not surprising. You probably have never used these muscles properly, or, at least, consciously, and they must be taught to obey the will. The exercises should be practiced before

a mirror. A hand-glass is best, so held that a strong light may fall upon it and be reflected into the mouth.

EXERCISES FOR THE LIPS.

I. Open the mouth as widely as possible every way; look at the tongue, the soft palate, and the back of the throat. Then shut the mouth again. Repeat this several times.

Very simple? Yes. But just notice that a minute spent in this exercise shows you that it is an exercise which makes you extremely conscious of several muscles you had never thought of before.

II. Open the mouth widely enough to put two fingers between the teeth; then smile so as to draw the corners of the mouth sideways until they are each bordered by a little perpendicular line. Now suddenly alter the shape of the mouth by protruding the lips as much as possible, with only a small opening between them, as in whistling. The changes must be quick and smart. Repeat this several times. If it makes you laugh, so much the better; for that will put you in a good temper, which may be useful to you in going through a few apparently still more absurd exercises.

III. Smile, with the lips firmly closed, drawing the corners of the mouth as much sideways as possible. Then smartly protrude the lips, still firmly closed, with no aperture whatever. Repeat this several times.

EXERCISES FOR THE TONGUE.

I. Open the mouth widely. Put out the tongue straight as far as possible. Draw it back smartly, and try to let it lie flat and low, but touching the lower teeth all around. Repeat this several times. In this, as in the remaining tongue exercises, great care must be taken to keep the lips and the lower jaw perfectly still.

II. Put the tip of the tongue against the lower front teeth, and then push it out as far as possible; this will, of course, completely roll it up. Then draw it back smartly, as in Exercise I. Repeat.

III. Keep the root of the tongue as flat as you can, raise the tip and push it perpendicularly and quite slowly towards the roof of the

mouth. Then lower it again as gradually, until it has once more assumed its original position. Repeat.

IV. Raise the tip of the tongue as in Exercise III., and move it gradually from one side to the other, so that the highest point of it describes a semicircle. Repeat.

I know of nothing of the kind more helpful than these tongue exercises. They are based on common-sense. The flute player practices his "tootle-tootle-tootle," or "tucka, tucka, tucka" for months, that he may acquire facility in the art of double-tonguing. Why should not the speaker strive to get his tongue under like control? I have known more than one person, by endeavoring to practice these movements, ascertain that he was tongue-tied: not enough perhaps to affect his speech in ordinary conversation, but enough to render clean-cut articulation difficult, or impossible. Such a person should go to the best surgeon available for advice. The knife sometimes is used to good effect then. Again, let me warn you against overdoing these exercises. They will be found to be very fatiguing at first. "A little and often" is a good rule.

CHAPTER III.

CONSONANT SOUNDS.

I abhor such fanatical fantasies, such insociable and point-devise companions; such rackers of orthography, as to speak dout, fine, when he should say doubt; det, when he should pronounce debt; d, e, b, t; not d, e, t. He clepeth a calf, cauf; half, hauf; neighbour, *vocatur*, nebour, neigh, abbreviated, ne. This is abominable (which he would call abominable).

Love's Labor's Lost.

You should combine with the exercises just given, practice in the consonant sounds. If you will notice carefully, you will see that indistinctness in articulation is due, almost always, to a failure to give the consonants their proper value, particularly when they stand at the end of words. The words, "From the stern text of the Acts of Uniformity," for instance, are often read, "From the stern **tex** of the **Ax** of Uniformity." Careful study of the following tables will repay you. Give each sound more than its proper value — overdo it, if you please — at first. Let the final sounds linger on the lips or the tongue. Distinctness is what you are to aim at.

The Labials, so called because they are made with the lips, are **b**, **p**, **m**, **w**, **v**, **f**. They should be pronounced as follows : —

b, as in bab, babe, bad, bade, barb.

1. Bad Bob blabbed and blubbered bitterly.
2. Be bold, be bold; be not too bold.
3. By the blue Bosphorus the black bandit bled.

p, as in pap, pape, peep, pip, pipe.

1. Papa peeped at Peter, and playfully pelted Pat.

2. Stop stooping as you step, Polly.

3. Hope on, hope ever.

(*Not, Ho pon, ho pever.*)

m, as in maim, mam, mime, mome, mum.

1. Mamma, make Mary mind Martha.

2. Madam, my man maimed your moose.

3. Mile-stones mark the march of time.

(*Not, Mile-stone smark the mar chof time.*)

w, as in woe, was, weld, wise, wear.

1. William West wears white wool.

2. Woe! when wise women won't work.

3. Well, Washington was wiser than Webster.

v, as in valve, vale, have, love, brave.

1. Vain the valor of the brave savage.

2. Value virtue, love bravery.

3. Valiant deeds for vengeance or revenge.

(*Not, Vallian deeds for venjan sor revenge.*)

f, as in fife, fifth, life, lift, gift.

1. Frank faithfully fifes, forgetful of foes.

(*Not, Frang faithfully fives, forgetfulla foes.*)

2. Firmly the fowl faced the fierce fox.

3. A faithful life lifts the father's fortunes.

(*Not, liffs*)

The Dentals, so called because made by the action of the tongue against the teeth, are **d**, **t**, **th** (two sounds), **s**, **z**, **zh**, **sh**, **j**, **ch**.

d, as in did, dado, add, sad, bad.

1. Did Daniel dare to dare Darius?

2. Add a dado, and don't daub the door.

(*Not Ad-da-dado*)

3. The band blared sadly, Dan declared.

(*Not, The ban blared*)

t, as in taunt, tent, test, tight, tift.

1. Tie taut the tent, and test it.

(*Not, tes tit.*)

2. To-mor-row try and talk truly and truthfully.
3. Aunt went to town, intent on treating Tommy.
(*Not, Ann twen t' town, inten ton*)

th, as in than, then, breathe, beneath, bathe.

1. Breathe with care; do not mouth thy words.
(*Not, Bree thwith care; do not mow thy words.*)
2. Their smooth lithe forms were bathed in oil baths.
3. Swathed in light clothes they writhed beneath.

th, as in thin, thorn, birth, breath, wrath.

1. Two athletic youths were third and fourth.
(*Not, athletty kewth swere third and fourth.*)
2. Your mirth hath death in it, quoth the Goth.
(*Not, Your mir thath death in it, quo the Goth.*)
3. The fifth youth went to his bath in wrath.
(*Not, The fiff youth went to his baa thin wrath.*)

s, as in saw, sent, cease, suns, face.

1. Susan sent some sweets to Sam.
(*Not, Susan sen some sweets to Sam.*)
2. Cease sighing, since sighs seldom secure success.
(*Not, See sighing, sin sighs eldom secure success.*)
3. Star after star sinks from sight in the heavens.
(*Not, sings from sight*)

z, as in zeal, zone, zenith, rouse, has.

1. Rouse the zealots to resist the Zulus.
2. The zephyr has gone, the blizzards are rising.
(*Not, the blizzard sare rising.*)
3. Each daisy teaches a lesson. Abuse them not.
(*Not, teachy sa lesson.*)

zh, as in azure, brazier, glazier, treasure.

1. The hosier in his leisure had a vision.
2. The seizure of the grazier caused displeasure.
(*Not, caused his pleasure.*)
3. In Elysium are treasures without measure.

sh, as in sham, shame, push, hush, fish.

1. Shun selfish spirits who push shamelessly.
(*Not, Shun selfy shpirits who push aimlessly.*)

2. The sunshine shows ships with shining sheets.
3. When fish rush shoreward, shun savage sharks.
(*Not, rush oreward*)

j, as in jam, gem, jig, cage, sage.

1. Judge justly James, his savage majesty.
2. Join joyfully in the jubilant jig.
3. Gems and jewels just from Japan.

ch, as in chat, chief, church, rich, which.

1. The chief cheerfully chose the choicest chair.
(*Not, choices chair.*)
2. Richard chanted in church like a cherub.
3. March Charles, and fetch starch cheerfully.

The Palatals, so called because made by the aid of the palate, are **g**, **k**, **y**.

g, as in gag, gad, hag, gasp, tug.

1. Go get the gun and give the goose a shot.
2. The hag gagged Gladys gasping in great grief.
3. Hug gold, grasping Gaspar, greedy ghoul.
(*Not, Hug old*)

k, as in kick, clock, kink, coke, quill.

1. Kick, clown, and climb quick, Carlos.
2. Kill the king, the crank cried crossly.
3. Care killed the cat, the crow cried caw.

y, as in yet, year, yard, yacht, yak.

1. Youthful Yankee yachtmen squared the yards.
2. The yokel yielded with a yell.
3. A yellow yak yearned for a yew.

The Nasals, made by a free escape of vocalized breath through the nostrils, are **n** and **ng**.

n, as in no, name, man, ran, won.

1. No man need know need in this new nation.
2. Nathan, nothing needing, noted not the noise.
3. Now none kneel when the bell knells.

ng, as in sing, song, sung, singing, ringing.

1. The singing grew fainter, the song dying away.
2. Recoiling, turmoiling, and toiling and boiling.
3. And dashing, and flashing, and splashing, and clashing.

The Linguals, so called because made chiefly with the tongue, are **l** and **r**.

l, as in lull, Lulu, little, fall, bottle.

1. Lulu lulled the lamb until it fell asleep.
2. They fell like leaves and fill long lists.
(*Not, They fell ike leaves an' fill ong liss.*)
3. Lanky Lascars lolled listlessly along shore.

r, as in roar, rear, hair, roam, roast.

1. Robert, absorbed in riches, rarely reckoned wrongly.
2. The car was adorned with corn and drawn by four horses.
(*Not, The cah was adawned with cawn, and drawn by fo' hosses.*)
3. The worm yearned for a ripe pear, urged by hunger.
(*Not, for a rye pear*)

These sounds should be mastered, particularly the final combinations. Watch your own articulation carefully. As I have said, whenever a difficult combination is found make a note of it and practice it over and over again.

CHAPTER IV.

GOOD ARTICULATION AND A NATURAL MANNER.

Mind your speech a little.

King Lear.

Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue: but if you mouth it, as many of our players do, I had as lief the town-crier spoke my lines.

Hamlet.

A most rare speaker, to nature none more bound. *King Henry VIII.*

It is almost needless to dwell on the importance of good articulation and correct pronunciation. I do not mean precise speech of the “prunes, prisms, and potatoes” variety; but distinct speech. Having learned so to control the breath that, in speaking, no air goes out of the mouth that is not vocalized; having got complete control of lips and tongue, then strive to speak with the least effort and with the utmost distinctness. Loud speaking is not necessarily distinct speaking. Noise is not oratory. We want no more of what Wendell Phillips characterized as “pulmonary eloquence.” Hear what Ernest Legouv   says in his charming little work, “Reading as a Fine Art”:—

“Articulation plays an immense part in the domain of reading. Articulation, and articulation alone, gives clearness, energy, passion, and force. Such is its power that it can even overcome deficiency of voice in the presence of a large audience. There have been actors of the foremost rank, who had scarcely any voice. Potier had no voice. Monvel, the famous Monvel, not only had no voice, he had no teeth! And yet no one ever lost a word that fell from his lips; and never was there a more delightful, more moving artist than he, thanks to his

perfect articulation. The best reader I ever knew was M. Andrieux, whose voice was not only weak, but worn, hoarse, and croaking. Yet his perfect enunciation triumphed over all these defects."

I said that loud speaking is not necessarily distinct speaking. Far from it. But one must speak so as to be heard. In this endeavor to make noise do the work of articulation, thoughtless speakers often become artificial, —acquire a tone. Men said of Wendell Phillips that he spoke to an audience of two thousand as though by his own fireside. It is safe to say that he did no such thing. If he had, he would not have been heard. He spoke in a natural way, in a conversational manner, but not with conversational articulation. If you speak to your audience as you speak to your friend by your fireside, your audience will not understand what you say. If you speak to your friend as you ought to speak to your audience, your friend will say that you are stilted. Why? Because you must articulate with care and put your voice out, away from you, in order to make the audience hear. Edwin Booth will whisper so that two thousand persons can hear and understand. How does he do it? By perfect articulation, and by sending the voice out into the auditorium. If there are those who say that there is no such thing as "sending the voice out," I answer: Stand in one end of a room fifty feet long. Try to make your voice go to the opposite wall, not by shouting, but by actually putting the voice there. There is something in it, call it by what name you please. Certainly the effect can be produced.

Coquelin, the famous French actor, in an address before the students of Harvard University, said:—

"How can an actor hope to be understood if he stammers and sputters; if he drowns all the author's points, all his delicacies, and

all his strong passages, in the same lukewarm, monotonous, and colorless delivery? But naturalness, some one will object—must not the actor speak naturally? Oh! do not talk to me about the naturalness of those who do not articulate; who recite in a conversational tone; who mistake the stage for a drawing-room; who chat in presence of the public as they would in presence of two or three friends. . . . The stage is not a drawing-room. You cannot address fifteen hundred spectators in a theatre as you would address a few companions at the fireside. If the tone is not raised you will not be heard; and if you do not articulate, the public will be unable to follow you."

Write "speaker" for "actor," and "platform" or "rostrum" for "stage," and the words of M. Coquelin apply to public speakers. But does this famous comedian practice what he preaches? Mr. Brander Matthews says of him:—

"M. Coquelin is a master of *diction*, as the French call it; of delivery, of the art of speech, as we must call it. He has a faculty of indescribable volubility; but, despite the utmost rapidity of utterance, he is always clearly and distinctly audible in all parts of the theatre."

Speaking of conversational articulation reminds me of a little story. A French gentleman, calling upon the poet Longfellow, in the course of conversation complained of some of the difficulties of the English language.

"For eenstance," said he, "I hear continual ze vord 'zattledoo,' but no one can tell me eets meaning; no one recognize eet; eet ees note een ze dictionaire. Vat ees zat vord?"

The poet admitted that the word was new to him also. Just then a servant came in with coal for the grate.

"That'll do," said Mr. Longfellow, when enough had been put on.

"Zat ees ze vord!" exclaimed the Frenchman, bounding from his chair. "Zat ees eet! Zattledoo, zattledoo! Vat ees zat eencomprehensible vord?"

Now, if Mr. Longfellow had said with very careful articulation, "That — will — do — Maria," the French gentleman would not have recognized his tantalizing word. But Mr. Longfellow was talking as a gentleman talks by his fireside. It is *not* the way in which a gentleman should talk before an audience.

I have spoken of Wendell Phillips, who is held up to young speakers as an unapproachable example of the natural style of public speaking. As has been truly said, he more than anybody else put an end, in this country, to pompous and stilted eloquence, and substituted a simpler style. I never heard him; but I am always interested in learning how his speech impressed good judges of oratory. His biographer, Dr. Carlos Martyn, says:—

"His enunciation was an added charm. Each word was as distinctly uttered as though it were a newly coined gold piece. Yet he never elocutionized; there was nothing pedantic in his utterance. Like everything else about his oratory, it was natural, *or seemed so*. [The italics are mine.] In tone and manner, although thus conversational, Mr. Phillips was at the same time elevated. It has been said that speaking which is merely conversational has no lift in it; the mind may be held by it, but is not impressed. On the other hand, speaking which has no everyday manner as its basis is stilted and fatiguing. The orator should frame his style on the level of plain, common-sense talk; then this ought to lead out and up toward vistas of cloudland and the music of the spheres. In this regard Wendell Phillips was a model."

Col. Thomas Wentworth Higginson, surely a competent critic, says:—

"The keynote to the oratory of Wendell Phillips lay in this: that it was essentially conversational—the conversational *raised to its highest power*. Perhaps no orator ever spoke with so little apparent effort, or began so entirely on the plane of his average hearers. It was as if he simply repeated, *in a little louder tone*, what he had just been

saying to some familiar friend at his elbow. . . . The colloquialism was never relaxed, but it was familiarity without loss of dignity. Then, as the argument went on, the voice grew deeper, the action more animated, and the sentences came in a long, sonorous swell, still easy and graceful, but powerful as the soft stretching of a tiger's paw."

I have quoted thus to show that Wendell Phillips did not talk to an audience as he talked to his friend by the fireside. He was just as natural on the platform as in the study; but he did not employ the fireside articulation, or force, or voice. He was never indistinct.

CHAPTER V.

SHALL WE LEARN TO READ AND SPEAK?

I took pains to make thee speak.

Tempest.

I pray, sir, can you read? Can you read anything you see?

Romeo and Juliet.

I AM aware that there is widespread prejudice among persons of the greatest intelligence, — perhaps among scholars more than others, — against “learning to read or speak by rote,” as they call it. They object strenuously to all the rules laid down by the elocutionists for the proper delivery of sentences. They laugh at the “elocution books,” with their many and intricate directions for delivering all kinds of speeches, from “grave to gay, from lively to severe.” There is considerable cause for their opposition. Mr. Nathan Shepard, of whom I have spoken, voices this opposition thus: —

“Inflection is to be left to the elocutionary instinct, to the ear for inflection. It is not to be learned from such a rule as this, for example, which I find in one of the books of elocution.

“‘RULE I. Whenever the sense of a sentence, or clause of a sentence, is as yet incomplete or suspended, then the rising inflection is to be used.’

“Another of the rules of the elocutionist is: ‘Pause before and after the emphatic word, and put a circumflex on it.’

“Where did you get this rule? From conversation. Finding that we do this naturally, let us do it mechanically. We do it by instinct in private talking, let us do it by rule in public speaking. Finding that while eating, every time your elbow bends your mouth flies open, therefore this rule: When your elbow bends, open your mouth. Nonsense! Leave the pauses, emphasis, and circumflex where you found them, and

cultivate the ear for pauses, emphasis, and circumflex. If you deprive the speaker of his pauses and emphasis and inflections, what is left for his brains?"

That sounds forcible, and seems to smack of common-sense. I do not propose to enter into an argument on the subject. Elocution is not one of the exact sciences. But men can be taught to speak well. No man can be taught to be an orator, unless he has the oratorical instinct; but many a man has discovered that he has the oratorical instinct, much to his friends' surprise, while going through the drudgery of school or college required work in elocution. This work has often been precisely on those lines at which Mr. Shepard has sneered. For how is one to "cultivate the ear for pauses, emphasis, and inflection," unless he has something to guide him; something to tell him when he is making proper pauses, emphasizing the word he thinks he is emphasizing, giving the correct inflection?

But, it is said, these rules are based on what a speaker does naturally in conversation. True. But if speakers spoke as naturally as they converse, there would be no need even for Mr. Shepard's admirable book. Hear the Junior telling a group of girls how his college team won the last foot-ball match, or how his college eight won the boat-race. How naturally he speaks! What correct emphasis and inflection! What graceful and appropriate gestures! Listen to that same young man delivering his oration before the college. Where is his naturalness now? Hear him tear a passion to tatters. See him saw the air with his hands. Or try to hear him as he mumbles and mutters, standing as stiff as a graven image, while one embarrassed hand plucks at the seam of his trousers, and the other strives to pull down the cuff above it.

It is just because young speakers do not read naturally, do not speak naturally without help, without instruction, without practicing on certain well-defined lines, calculated to give naturalness, that I mourn when I read and hear such attacks as Mr. Shepard's on approved and well-considered methods of elocutionary instruction. As I have said, my only object in preparing this book is to aid those who wish to become public speakers, — who wish to acquire an easy, natural, forcible, distinct habit of speech. My object is not to make dramatic readers, or "reciters," or declaimers. I believe, with Emerson, that

"if there ever was a country where eloquence was a power, it is in the United States. Here is room for every degree of it, on every one of its ascending stages, — that of useful speech in our commercial, manufacturing, railroad, and educational conventions; that of political advice and persuasion on the grandest theatre, reaching, as all good men trust, into a vast future, and so compelling the best thought and noblest administrative ability that the citizen can offer. And here are the services of science, the demands of art, and the lessons of religion, to be brought home to the instant practice of thirty [sixty] millions of people. Is it not worth the ambition of every generous youth to train and arm his mind with all the resources of knowledge, of method, of grace, and of character, to serve such a constituency?"

Yes, a thousand times yes! And it is worth his ambition to train the body, the speech, that he may fitly present the fruits of that well-trained mind to that magnificent constituency. I speak from experience when I say that I know that the directions contained in the following chapters will amply repay study. They are based on Walker's theory, as developed by Mandeville. I have endeavored to simplify the latter's method, and to give just as few rules as possible, and those of the most general character. Under the rules for the delivery of sentences,

I have devoted much space to examples of the different kinds of sentences. I do this that you may be thus led to practice a great deal, — to make many applications of the rules. You will be pleased to see how soon the rules will drop into the mind, and remain there ready for application. With moderate practice you will soon learn to classify a sentence at sight, and read it correctly — that is, as far as the inflections go. No one should suppose that any system of teaching will supply the intelligence, the insight, the oratorical instinct, that go to make the good reader or speaker. But if you have them, this method will certainly aid in developing them.

I can do no better, I am sure, than to put before you here some of the words of John Quincy Adams, spoken when he was Professor of Rhetoric and Oratory at Harvard College in 1806. He was replying to "Some Objections against Eloquence," and what he says about rhetoric certainly applies to elocution.

"Rhetoric," he said, "can never constitute an orator. No human art can be acquired by the mere knowledge of the principles upon which it is founded. But the artist, who understands its principles, will exercise his art in the highest perfection. The profoundest study of the writers upon architecture, the most laborious contemplation of its magnificent monuments, will never make a mason. But the mason thoroughly acquainted with the writers, and familiar to the construction of those monuments, will surely be an abler artist than the mere mechanic, ignorant of the mysteries of his trade and even of the names of his tools."

Further on he said: "The idea that the purpose of rhetoric is only to teach the art of making and delivering a holiday declamation proceeds from a view of the subject equally erroneous and superficial. . . . Perhaps one of the causes of this mistaken estimate of the art is the usual process by which it is learnt. The exercises of the student are necessarily confined to the lowest department of the science. Your weekly declamations, your occasional themes . . . and orations of the

public exhibitions, from the nature of things, must relate merely to speculative subjects. Here is no issue for trial, in which the life or fortune of an individual may be involved; here is no vote to be taken upon which the destinies of a nation may be suspended; here is no immortal soul whose future blessedness or misery may hinge upon your powers of eloquence to convey conviction to the heart; but here it is, that you must prepare yourselves to act your part in those great realities of life. To consider the lessons or the practices, by which the art of oratory can be learnt, as the substance of the art itself, is to mistake the means for the end. It is to measure the military merits of a general by the gold threads of his epaulette, or to appreciate the valor of the soldier by the burning of powder upon a parade.

“The eloquence of the college is like the discipline of a review. The art of war, we are all sensible, does not consist in the manœuvres of a training day; nor the steadfastness of the soldier at the hour of battle in the drilling of his orderly sergeant. Yet the superior excellence of the veteran army is exemplified in nothing more forcibly than in the perfection of its discipline. It is in the heat of action, upon the field of blood, that the fortune of the day may be decided by the exactness of the manual exercise; and the art of displaying a column, or directing a charge, may turn the balance of victory and change the history of the world. The application of these observations is as direct to the art of oratory as to the art of war. The exercises to which you are here accustomed are not intended merely for the display of the talents you have acquired. They are instruments put into your hands for future use. Their object is not barely to prepare you for the composition and delivery of an oration to amuse an idle hour on some public anniversary: it is to give you a clue for the labyrinth of legislation in the public councils; a spear for the conflict of judicial war in the public tribunals; a sword for the field of religious and moral victory in the pulpit.”

Dr. William M. Taylor, the well-known and eloquent clergyman, in a paper on “The Essentials of Eloquence,” published in *The New Princeton Review* of March, 1887, — an article well worth reading and re-reading, — wrote:

“We are forced to conclude that we must seek for the essentials of eloquence mainly in that spirit which gains its object, even where the

matter and the manner are comparatively neglected or disregarded. But while we make that admission, we are very far indeed from alleging that these other things are of no importance whatever. Because they are not the essence of eloquence, it does not by any means follow that they have nothing to do with it. On the contrary, if, without regard to *them*, certain men have produced such astounding effects by their words, we may well ask how much more they might have accomplished if they had been thoroughly trained in logic, rhetoric, and elocution, so as to have been able to call up at will, and, as it were, automatically, all the advantages which thorough discipline in their departments, at the proper stage in their development, would have secured. Just here, indeed, comes in the benefit of preliminary training in the departments of logic, rhetoric, and elocution, before one enters upon the career either of the minister, the statesman, or the barrister. It gives opportunity for the cultivation of those things which may make true eloquence more effective, and the absence of which may mar the force of what otherwise would be the most successful oratory; and it does this at a time when the mastery of them may become so thorough, so much a part of the man himself, that he will act upon them with the unconsciousness that is characteristic of habit.

“ ‘How can people remember to turn out their toes at every step all their lives?’ was the question of a little fellow to his mother, when she was seeking to impress upon him the duty of attending to his ‘walk’; and he had to be told that they do not remember, but that they get into such a strong habit of doing what she recommended that it would be unnatural for them to do otherwise. But it is quite similar in matters of more importance; so it is only when the student is caught early enough, and trained thoroughly enough, that the right matter and the right manner of discourse will become habitual with him; and he will be able to use all the finest qualities of style, and all the best graces of elocution, unconsciously, and as matters of course; and it is only then that they will be of the highest service to him.”

Again, Dr. Taylor says:—

“If we desired to prepare a young man for doing effective service as a speaker, we should take care that while he is yet in this formative stage, and, so to speak, in the gristle, with his habits yet to be acquired, he should be committed to the care of a wise teacher to learn the arts of reasoning and composition; and, if possible, to that of a still wiser

teacher [mark the words!] to take lessons in elocution. Dr. Thomas Guthrie tells us that during his student life in Edinburgh he attended elocution classes winter after winter, walking across half the city and more, fair night and foul, and not getting back to his lodging till about half-past ten. There he learned to find out and correct many acquired and more or less awkward defects in gesture; to be, in fact, natural [what's this, — learn to be *natural*?]; to acquire a command over his voice so as to suit its force and emphasis to the sense, and to modulate it so as to express the feelings, whether of surprise or grief, or indignation or pity. Thus these acquirements became part and parcel of himself. He used them with just as little consciousness of deliberate purpose and intention at the moment as one uses his limbs in walking or his tongue in articulation; and every one who listened to his sermons from the pulpit, or his speeches from the platform, will attest that they lent a charm even to his eloquence."

One more bit of testimony before going on with the work. I want you to read the following words of my dear friend and former teacher, the Rev. Anson J. Upson, D.D., (Vice) Chancellor of the University of the State of New York. They are published in *The Homiletic Review* of March, 1890, in an article entitled "Rhetorical Training for the Pulpit." Speaking of Walker's theory of sentential structure he says:—

"In 1845 Dr. Henry Mandeville, then Professor of Rhetoric in Hamilton College [Dr. Upson was his successor], published a much more elaborate work, giving a more complete classification of sentences, and many rules for the application of the principle that structure controls delivery. His work has not been adopted generally as a text-book, and its author did not gain as wide a reputation as he deserved. His technical terms and clumsy forms of expression may have repelled some teachers and students. The book is bulky. His whole system, with necessary rules and examples, might have been condensed into a primer. He multiplied examples to prove the truth of his principle, — which he certainly established, — when he might have contented himself with a number sufficient for illustration and practice. Yet the use of his system has given to Hamilton College a national reputation. Its use has made the college not a 'school of oratory,' so

called, making its scholars too often stilted, theatrical, unnatural, but a school for speakers. At one time four graduates of Hamilton were professors of homiletics in Presbyterian seminaries. Three of them were Dr. Eeles of Lane, Dr. Hastings of Union, and Dr. Herrick Johnson of McCormick Seminary. [Dr. Upson himself was the fourth, at Auburn; and a fifth, the Rev. Arthur S. Hoyt, has just been called to a similar chair.]

“No one can adopt and be carefully trained in Dr. Mandeville’s system, and not be led into a style of public speech natural to himself. Dr. Mandeville’s rules are so far from being unnatural, that they are a classification of the vocal movements and inflections used habitually in conversation. These are always controlled by sentential structure. Listening to conversation of no personal interest to myself, I have often rapidly analyzed the sentences of the conversationists, and have found invariably that the sentences of a similar class were uttered by the speakers in the same way; their inflections and vocal movements were, unconsciously, ‘according to Mandeville.’ The prevailing characteristic of true public speaking is undoubtedly ‘the conversational.’ Perhaps no chapter in the New Testament is written in a more conversational style than the ninth chapter of the Gospel of John. Analyse and read that chapter according to the rules of Dr. Mandeville’s system, and the late Dr. Daniel Poor, missionary to Ceylon, one of the best readers of the Bible I ever heard, could not have read it better. The brilliant sermons of Henry Melville were delivered in a monotone. The uniform structure of his sentences made his monotonous delivery inevitable. As a speaker, Wendell Phillips surpassed, no doubt, all other Americans in recent years. His style of speaking was remarkably conversational, ‘natural,’ largely because the structure of his sentences had the variety and the brevity and the directness of ordinary conversation.

“No matter how far any reader or speaker may have wandered away from ‘Nature, the dear old nurse,’ the practice of Dr. Mandeville’s system will bring him back. If all this can be done in restoring to the standard of nature so many who have departed from it, how shameful it is that many of those who need this training most are preaching to us continually a gospel of despair; contemptuously glorying in their shame!”

CHAPTER VI.

VOCAL INFLECTIONS. SENTENCES AND THEIR
DELIVERY.

I speak as my understanding instructs me. *The Winter's Tale.*

That every one may read. *King Henry VI.*

To begin with, it is necessary to have a nomenclature. First, for the vocal inflections, or variations from the key.

By **key**, I mean the **predominating pitch or tone of the voice**. Enough has been said to show that the predominating tone ought not to be unusually high, or unusually low. You ought by this time to have acquired the habit of pitching your voice in medium key. Speaking on such a key, you can easily go higher or lower, as the nature of the speech requires. You can also easily give decided inflections, which add greatly to ease in articulation, and in general distinctness of utterance.

VOCAL INFLECTIONS.

There are four general variations from the key, which we will call the **Sweeps**, the **Slides**, the **Bend**, and the **Falls**.

The **Sweeps** are those movements of the voice preceding and following that application of stress to a word, which we call **emphasis**. To prepare for the application of this stress, the voice rises above the key to the emphatic word, or, if it have more than one syllable, to its accented syllable. This upward movement we will call the **First Sweep**. As a result of the application of the stress, the voice is carried below the key and then back to it. This movement is called the **Second Sweep**.

Take this sentence, "As a result of the *application* of this stress, the voice is carried below the key," etc., emphasizing "application." If you think of the key as being the line made by the printed words, you will see that the voice falls a little after the first word, but the general movement is upward to the accented syllable of "application"; then it goes downward below the key, and then back to it or a little above it at the end of the word "stress." Thus :

Key. — As a result of the appli *ca* tion of this stress', the voice, etc.

The following lines will roughly represent the Sweeps :

Key. — 

When both of the Sweeps are developed on one word, we call this inflection the **Circumflex**.

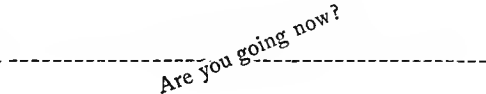
The vocal effects of emphasis will be further spoken of in another chapter.

THE SLIDES.

There are two Slides, the **Upward** and the **Downward**.

The **Upward Slide** carries the voice upward through a succession of tones, suspending it at the highest.

Usually this Slide begins below the key. Thus :

Key. — 

The **Downward Slide** carries the voice downward through a succession of tones, suspending it at the lowest.

Usually this Slide begins quite above the key. Thus:—

Key. — ----- *When are you going?*

The **Bend** is a slight upward turn of the voice, usually at a pause of imperfect sense.

It will be indicated by the acute accent ; thus :—

“The bend’ is a slight upward turn of the voice’, usually’,” etc.

There are two Falls, the **Partial Fall** and the **Perfect Fall**.

The **Partial Fall**, represented by the grave accent (‘), is a slight fall of the voice at an intermediate pause of complete sense.

It indicates, by its nature, that the sentence is not complete ; although, standing alone, the proposition which it closes might make good sense. The sentence that I have just written illustrates this. There should be a **Partial Fall** of the voice at “complete.”

The **Perfect Fall** is that complete and satisfactory fall of the voice, quite below the key, which indicates the end of a sentence.

It should be even more marked at the end of a paragraph.

Much poor reading and speaking result from the use of the **Perfect Fall** at the end of every proposition which takes a downward inflection. The result is an indescribably heavy and monotonous style, quite as bad as the indiscriminate use of the **Bend**, which some speakers affect : never letting the voice fall from the beginning to the end

of a sentence, whatever its character, and often not even letting the voice fall then.

SENTENCES AND THEIR DELIVERY.

John Walker, the lexicographer, was the first, I believe, to advance the theory that sentences might be classified, and rules formulated for the delivery of each class. You have read what Dr. Upson says of Dr. Mandeville's development of Walker's theory. In the following pages I have endeavored to abridge and considerably simplify the rules laid down in Mandeville's "Elements of Reading and Oratory."

A Proposition is a series of words expressing a complete thought.

A Proposition is either **Absolute** or **Conditional**.

EXAMPLES OF THE ABSOLUTE.

1. No act indicates more universal health than eloquence.
2. Eloquence shows the power and possibility of man.
3. It is said that one of the best readers of his time was John Quincy Adams.
4. I have heard that no man could read the Bible with such powerful effect.

EXAMPLES OF THE CONDITIONAL.

1. When the thing that a man does is so completely mastered that he does it without knowing it, he does it easily.
2. When he rose, every sound was hushed.
3. If he confess it, then forgive him.

A Sentence consists of a single proposition, or of two or more distinct though related propositions.

Sentences, in their structure, are either **Close**, **Loose**, or **Compact**; and as such are either **Declarative**, **Interrogative**, or **Exclamatory**.

Declarative sentences declare or state something, affirmatively or negatively.

Interrogative sentences contain questions.

Exclamatory sentences express more than ordinary emotion or passion.

In the following discussion of Close, Loose, and Compact sentences, the Declarative form only will be considered. Interrogative and Exclamatory sentences will be considered hereafter.

THE CLOSE SENTENCE.

The Close consists of a single absolute proposition.

As a proposition is a series of words expressing a complete thought, and as it is natural to sustain the voice until the thought has been expressed, therefore we have this

RULE FOR THE DELIVERY OF THE CLOSE.

A Close sentence is delivered with the bend at intermediate pauses and perfect fall at the end.

EXAMPLES.

1. Enthusiasm of communication on a present theme', to present hearers', is the power of moment in public speech.

2. The first thing requisite to a genuine energy of speech', is the possession and the mastery of materials' which demand energy of speech.

3. A natural style requires a just, temperate, manly appreciation, on the speaker's part, of his own personal relations to the truth he utters.

4. The most successful speakers have always been the most considerate students of the condition of their audiences.

5. I have heard an eminent preacher say, that he learns from the first tones of his voice on a Sunday morning whether he is to have a successful day.

Let it be remembered that however long the sentence, however many subjects, verbs, objects, prepositional clauses, participial clauses, adverbial clauses, relative clauses, it may have ; as long as there is but one proposition expressed, it is a Close sentence, and all intermediate clauses take the Bend. Take for example this sentence from Rufus Choate's "Eulogy on Daniel Webster" : —

"The same high power of reason', intent in every one to explore and display some truth' ; some truth of judicial, or historical, or biographical fact' ; some truth of law, deduced by construction perhaps, or by illation' ; some truth of policy, for want whereof a nation, generations, may be the worse, — reason seeking and unfolding truth' ; the same tone, in all, of deep earnestness, expressive of strong desire that that which he felt to be important should be accepted as true', and spring up to action' ; the same transparent, plain, forcible, and direct speech', conveying his exact thought to the mind', — not something less or more' ; the same sovereignty of form, of brow, and eye, and tone, and manner', — everywhere the intellectual king of men, standing before you' ; that same marvellousness of qualities and results', residing, I know not where', in words, in pictures, in the ordering of ideas', in felicities indescribable', by means whereof, coming from his tongue, all things seemed mended', truth seemed more true', probability more plausible', greatness more grand', goodness more awful', every affection more tender than when coming from other tongues' ; — these are', in all', his eloquence."

Now, it seems very inadequate to say that the proper delivery of such a sentence is with the Bend at intermediate pauses and Perfect Fall. It is inadequate ; for nothing is said of the emphasis, of the modulation of the voice, of the inflections that should be used. Nothing is said of the intelligence which must direct the reader. But if the student has learned that even such a sentence as this should be read without fall of the voice other than that which belongs to emphasis ; if he has learned to pass a

semicolon or a colon without fall of the voice, he has learned something which a good many persons who think that they can read have not learned.

And yet it by no means follows that because any teacher, or any system, says that such a sentence should be read in such a manner, that there is no appeal from that decision. Elocution, as I have said, is not an exact science. How any sentence should be read is largely a matter of judgment, of taste. No theory should be followed blindly. If a careful study of this system leads you to differ from it in any particular, your time will not have been lost ; nor mine. For the fact that you differ from it shows that you have studied ; that you have brought your intelligence to bear on the subject : and that, above all things, is what the teacher ought to desire. That, indeed, is the ultimate aim of this work.

Read the following examples. The first is from Choate :—

“That vast panorama unrolled by our general history, or unrolling ; that eulogy, so just, so fervent, so splendid, so approved ; that electric, seasonable memory of Washington ; that purchase and that dedication of the dwelling and the tomb, — the work of woman, and of the orator of the age ; that record of his generals, that visit to battle-fields ; that reverent wiping away of dust from great urns ; that speculation, that dream of her present, past, and future ; every ship builded on lake or ocean ; every treaty concluded ; every acre of territory annexed ; every cannon cast ; every machine invented ; every mile of new railroad and telegraph undertaken ; every dollar added to the aggregate of the national or individual wealth ; — these all, as subjects of thought, as motives of pride and care, as teachers of wisdom, as agencies for probable good, may work, may insure that earthly immortality of love and glory for which this celebration was ordained.”

“The hills,
Rock-ribbed, and ancient as the sun ; the vales
Stretching in pensive quietness between ;

The venerable woods ; rivers that move
 In majesty ; and the complaining brooks
 That make the meadows green ; and, poured round all,
 Old Ocean's gray and melancholy waste, —
 Are but the solemn decorations all
 Of the great tomb of man."

" This royal throne of kings ; this scepter'd isle ;
 This earth of majesty ; this seat of Mars ;
 This other Eden, demi-paradise ;
 This fortress, built by Nature for herself,
 Against infection, and the hand of war ;
 This precious stone, set in the silver sea,
 Which serves it in the office of a wall,
 Or as a moat defensive to a house,
 Against the envy of less happy lands ;
 This blessed plot, this earth, this realm, this England ;
 This land of such dear souls ; this dear dear land ;
 Dear for her reputation, through the world, —
 Is now leased out, (I die pronouncing it,) —
 Like to a tenement or paltry farm."

EXCEPTION I.

Sometimes, when a Close sentence contains a series of members preceding the predicate, the last of the series may be delivered with the Partial Fall.

This is often the best reading when the member immediately preceding the predicate is a sort of summing up of all that goes before. For example : —

" On the banks of the Indus' ; in the fertile valleys of the Euphrates' ; under the shadow of the mighty Pyramids, and along the borders of the Nile' ; in frigid Russia, and in sunny Greece' ; under the soft skies of Italy and of Spain' ; among the mountain fastnesses of Switzerland' ; along the slopes where the grapes are gathered and the herds are pastured in beautiful France' ; behind the dykes of Holland' ; over the plains and amid the forests of Germany' ; far north in the Scandinavian retreats, where muscle is trained by hardship, and storms nurture the

courage to do and dare'; within the sea-girt isle, whose sceptre of authority has been wielded by an Alfred, by a William the Conqueror, by an Elizabeth, and by a Victoria'; up in the Highlands, where Bruce and Wallace led their clans, and Burns sung songs as enduring as Homer's, and Scott waved his wizard wand'; in Ireland, where the echoes of the voice of O'Connell still linger in the air, persuasive, potential, and the name of Robert Emmet stirs like a bugle call'; here in this broad land of America';—everywhere, of whatever race or clime, man feels himself to be hindered, cramped, thwarted, cruelly wronged, without Liberty."

EXCEPTION II.

When the members of a Close sentence contain antithetical clauses, each member, except the last, may terminate with Partial Fall.

EXAMPLE.

"From the worm that grovels in the dust beneath our feet', to the track of the leviathan in the foaming deep'; from the moth that corrupts the secret treasure', to the eagle that soars above his ærie in the clouds'; from the wild ass in the desert, to the lamb within the shepherd's fold; from the consuming beast, to the cattle upon a thousand hills; from the rose of Sharon, to the cedar of Lebanon; from the crystal stream, gushing out of the flinty rock, to the wide waters of the deluge; from the lonely path of the wanderer, to the gathering of a mighty multitude; from the tear that falls in secret, to the din of battle and the shout of a triumphant host; from the solitary in the wilderness, to the satrap on the throne; from the mourner, clad in sackcloth, to the prince in purple robes; from the gnawings of the worm that dieth not, to the seraphic visions of the blessed; from the still small voice, to the thunders of omnipotence; from the depths of hell, to the regions of eternal glory'—there is no degree of beauty or deformity, no tendency to good or evil, no shadow of darkness, nor gleam of light', which does not come within the cognizance of the Holy Scriptures."

I have said that the delivery of such sentences, as these given under the Exceptions, *may* depart from the rule.

The reader by careful study should decide which method of delivery will best realize the idea of the writer.

THE LOOSE SENTENCE.

A Loose sentence consists of two or more distinct though related propositions, with connectives expressed or understood.

The members of a Loose sentence may themselves be Close or Compact in structure, and will therefore conform to the delivery of such sentences. The members are not necessarily complete in structure, but may be fragmentary, requiring to be completed in thought from what precedes. Each member of a Loose sentence, whether perfect or imperfect, should contain a single proposition; should express a complete thought.

NOTE. — It seems proper to place among the Loose sentences those constructed like the following: —

1. The case is simply this: Shall the Legislature do as it pleases?
2. I want to see on the banner that other sentiment, dear to every true American heart: Liberty and Union; One and Inseparable; Now and Forever.
3. The gentleman then spoke as follows: I am not sure, sir, etc.

Although in such sentences the first members are not complete propositions, do not express complete thoughts, still it seems best to classify them as Loose sentences, because they are conventionally delivered as such.

RULE FOR THE DELIVERY OF THE LOOSE.

The members of a Loose sentence should have the Bend at intermediate pauses, and should each terminate with Partial Fall, except the last, which has Perfect Fall. Each succeeding member should be delivered in a slightly lower key, where the nature of the sentence permits it.

EXAMPLES.

1. I think that oratory', with the exception of here and there an instance which is supposed to be natural', is looked upon', if not with contempt', at least with discredit', as a thing artificial' as a mere science of ornamentation'; as a method fit for actors', who are not supposed to express their own sentiments', but unfit for a living man' who has earnestness and sincerity and purpose.

2. Patriotism, when it rises to the heroic standard, is a positive love of country; and it will do all and sacrifice all which it is in the nature of love to do and to sacrifice for its object.

3. It is heroic only when it is lifted to the elevation of the ideal; when it is so hallowed by the affections, and glorified by the imagination, that the whole being of the man is thrilled and moved by its inspiration; and drudgery becomes beautiful, and suffering noble, and death sweet, in the country's service.

COMPACT SENTENCES.

Compact sentences are distinguished by having parts introduced by correlative words, expressed or understood.

The correlatives which most frequently occur are, *such—as; so—as; so—that; if—then; if—yet; though—yet; unless—then; where—there; either—or; neither—nor; whether—or; although—nevertheless; indeed—but; therefore—because, for, since; rather—than;* and the like.

There are two kinds of Compact sentences, **Single** and **Negative**.

The **Single Compact** consists of two parts, with correlative words expressed or understood.

Conditional propositions are almost invariably **Single Compacts**.

EXAMPLES.

(*Both correlatives expressed.*) When a great sentiment, as religion or liberty, makes itself deeply felt in any age or country, *then* great orators appear.

(*One correlative expressed.*) If ever there was a Christian soldier, in the fullest and freest acceptation of the term, General Charles Gordon was one.

(*Neither correlative expressed.*) Affected passion, intense expression, the pomp of declamation, all may aspire after it; they cannot reach it.

Not infrequently the correlatives are brought together. For example: "*Rather than* submit, they will suffer" — *i.e.*, "*Rather* will they suffer *than* submit."

The first part of a Single Compact may itself be either Close or Compact in construction; and the second part Close, Loose, or Compact. Thus each part may have several members, which are themselves delivered according to the rules governing the classes to which they belong. We have this very general

RULE FOR THE DELIVERY OF THE SINGLE COMPACT.

The first part and the members of the first part of a Single Compact terminate with the Bend. The second part and the members of the second part terminate with Partial and Perfect Fall, like the Loose.

EXAMPLES.

1. If I should make the shortest list of the qualifications of the orator', I should begin with "manliness."
2. As soon as a man shows rare power of expression, like Chatham, Erskine, Patrick Henry, Webster, or Phillips', all great interests crowd to him to be their spokesman.
3. He spoke with consummate ability to the bench; and yet exactly as, according to every sound canon of taste and ethics, the bench ought to be addressed.
4. When President Lincoln was once inquired of what was the secret of his success as a popular debater, he replied, "I always assume that my audience is in many things wiser than I am, and I say the most sensible thing I can to them."

EXCEPTIONS TO THE RULE FOR THE DELIVERY OF SINGLE COMPACTS.

I. The last member of a series in the first part may be delivered with **Partial Fall**, for the sake of variety. .

II. If the last member of a series in the first part contains an intensive particle, it should be delivered with **Partial Fall**.

Thus :—

Though they lost the esteem of the world'; though their nearest and dearest relatives forsook them'; *nay*, though even the sanctuary of life itself was invaded'; yet they held to their faith unshaken; met all; endured all.

III. If a **Single Compact** in its first part has two members in contrast, the second member may terminate with **Partial Fall**.

For example :—

If a good man has injured you', if a bad man has injured you', it is all the same; you must forgive.

IV. If the first parts of two **Single Compacts**, in immediate connection, express contrasted thoughts, the second first part may terminate with **Partial Fall**.

For example :—

[His style is always beautiful.] If clear', you are pleased with him; if he is obscure', you are pleased with him.

Often, when neither correlative is expressed, the **Single Compact** appears in form like the **Close**. Usually, however, it is distinguished from the **Close** by having the subject and verb transposed in one of the parts, and by having the correlation clearly implied.

EXAMPLES.

1. Had he [if he had] assisted me', [then] I would have done it.
2. [Although] a professed Catholic', [yet] he imprisoned the pope.

3. Were it not for the impediments you speak of, I would pursue the course you advise.

The Single Compact often has parts apparently making perfect sense, and is therefore, in structure, like the Loose; but the clearly implied correlation should lead you to classify it correctly.

EXAMPLES.

1. The rain descended, and the floods came, and the winds blew and beat upon that house'; and it fell.

2. Here is a case in which the voice that cometh forth from the tribunal of public opinion pronounces one thing'; and the voice that cometh forth from the sanctuary of God pronounces another.

3. Affected passion, intense expression, the pomp of declamation, all may aspire after it'; they cannot reach it.

4. To the days of Marathon and Salamis it was given to put the shoulder to the wheel, and roll back the avalanche of Oriental tyranny and corruption, and save the germs of Western civilization from being crushed out of existence; and to the days of Pericles to build monuments and sing pæans over the heroism and sacrifice of the fathers. It was given to the fathers of the Revolution to fight King George's redcoats on many an ensanguined plain; and to us to make Fourth of July orations over them. It was given to the Pilgrim Fathers to plow and sow on the hard rock, in the biting December blast, until the surface of Burial Hill undulated with grave mounds, covering the forms of father, mother, and child; and to us to eat sumptuous dinners in their behalf.

THE NEGATIVE COMPACT.

The Negative Compact consists of four parts: the first always contains a negative statement; the second, beginning with "for" or "because," expressed or understood, gives a reason for the negative statement; the third, often beginning with "but," contains an affirmation in opposition to, or contrast with the negative, or first part; and the fourth, often beginning with "for" or "because," gives a reason for the affirmative statement, or the third part.

Each part may consist of several members, as does the Single Compact.

RULE FOR THE DELIVERY OF THE NEGATIVE COMPACT.

The first part, and the members of the first part, terminate like the first part of the Single Compact,—with the Bend; the other parts, and members of the other parts, like the members of a Loose sentence,—with Partial and Perfect Fall.

EXAMPLES.

1. (*First part*) It was not an eclipse that caused the darkness at the crucifixion of our Lord'; (*second part*) for the sun and the moon were not relatively in a position to cause an eclipse'; (*third part*) but a direct interposition of God'; (*fourth part*) for on no other supposition can we account for it.

2. (1st) I shall not try to ascertain the motives that influenced the action'; (2d) for I believe that such an effort would be useless'; (3d) but I shall endeavor to show the results of that action'; (4th) for they are what concern us.

EXCEPTIONS.

I. When the first part consists of a series of members, the last of the series may take the Partial Fall, as in Single Compacts.

II. When "no" or "nay" ends a series of members in the first part, it should be delivered with the Bend, and the member immediately preceding it may take the Partial Fall.

EXAMPLES.

1. We pay no homage at the tombs of kings to sublime our feelings'; we trace no line of illustrious ancestors to support our dignity'; we recur to no usages, sanctioned by the authority of the great, to protect our rejoicing'; no'; we love liberty; we glory in the rights of men; we glory in independence.

2. No wars have ravaged these lands and depopulated these villages'; no civil discords have been felt'; no religious rage'; no merciless enemy'; no voracious and poisonous monsters'; no'; all this has been accomplished by the friendship, generosity, and kindness of the English nation.

I. Complete Negative Compacts are very rare. The most usual form has only the first and third parts ; the negative and affirmative statements being brought into immediate contrast.

EXAMPLES.

1. (1st) It was not enough for him to stand on the defensive ; (3d) he felt that he must become the assailant, and return blow for blow.

2. Society in this country has not made its progress, like Chinese skill, by a greater acuteness of ingenuity in trifles ; it has not merely lashed itself to an increased speed around the old circles of thought and action ; but it has assumed a new character ; it has raised itself from beneath governments, to a participation in governments ; it has mixed moral and political objects with the daily pursuits of individual men ; and, with a freedom and strength before altogether unknown, it has applied to these objects the whole power of the human understanding.

3. I do not mean to wake the gloomy form
Of superstition, dressed in wisdom's garb,
To damp your tender hopes ; I do not mean
To bid the jealous thunder fire the heavens,
Or shapes infernal rend the groaning earth,
To fright you from your joys ; my cheerful song,
With better omens, calls you to the field,
Pleased with your generous ardor in the chase,
And warm, like you.

4. [What constitutes a state?]

Not high-raised battlement, or labored mound,
Thick wall, or moated gate ;
Not cities proud, with spires and turrets crowned ;
Not bays and broad-armed ports,
Where, laughing at the storm, rich navies ride ;
Not starred and spangled courts,
Where low-browed baseness wafts perfume to pride ;
No : — men ; high-minded men,
With powers as far above dull brutes endued
In forest, brake, or den,
As beasts excel cold rocks and brambles rude ;

Men who their duties know,
 But know their rights, and knowing, dare maintain,
 Prevent the long-aimed blow,
 And crush the tyrant while they rend the chain;
 These constitute a state.

Occasionally, when the first and third parts are thus in immediate contrast, they are transposed. Even then they should be delivered according to the rule: the first part with the bend; the third part with the fall.

EXAMPLES.

1. (*Third part*) You were paid to fight against Alexander; (*first part*) not to rail at him!
2. They were asleep; not alienated.
3. We demand our liberty because it is an inalienable right; not as a favor.

II. The fourth part is sometimes omitted.

1. They had not come in search of gain, for the soil was sterile and unproductive; but they had come that they might worship God according to the dictates of conscience.

2. He does not satisfy himself with barely moving to a higher point in the scale of human attainment, and then sitting down, with the sentiment that it is enough; he never counts it enough; the practical attitude of the believer is that of one who is ever looking forward; the practical movement of the believer is that of one who is ever pressing forward.

In negative compacts containing first, second, and third parts, very often the members of the second part are distributed among the members of the first part. (You remember that the second part gives a reason for the first part.)

EXAMPLES.

1. (1st) It was not their rank which gave the apostles such marvellous success in spreading Christianity in every part of the Roman

empire', (2d) for they sprang from the lowest order of the people'; (1st) it was not their wealth', (2d) for they were poor'; (1st) it was not their learning', (2d) for they were unlettered men'; (3d) but it was the miraculous powers with which they were endowed, and the wisdom of God, and the power of God unto salvation.

2. I am not the panegyrist of England; I am not dazzled by her riches, nor awed by her power; the sceptre, the mitre, and the coronet, stars, garters, and blue ribands, seem to me poor things for great men to contend for; nor is my admiration awakened by her armies mustered for the battles of Europe, her navies overshadowing the ocean, nor her empire, grasping the farther East; it is these, and the price of guilt and blood by which they are maintained, which are the cause why no friend of liberty can salute her with undivided affection; but it is the refuge of free principles, though often persecuted; it is the birthplace of our fathers; the home of the Pilgrims: it is these which I love and venerate in England.

III. The second part only is sometimes omitted.

EXAMPLES.

1. One should not thoughtlessly accept this theory; he should examine it carefully; for there are those who think that it will repay study.

2. Lay not up for yourselves treasures upon earth, where moth and rust corrupt, and where thieves break through and steal; but lay up for yourselves treasures in heaven, where neither moth nor rust corrupt, and where thieves do not break through and steal; for where your treasure is, there will your heart be also.

IV. The third and fourth parts are sometimes omitted, leaving simply the negative statement and the reason for it.

EXAMPLES.

1. Not all the chapters of human history are thus important; the annals of our race have been filled up with incidents which convey no instruction.

2. I dare not come here and dismiss in a few summary paragraphs the character of one who has filled such a space in the history, one who holds such a place in the heart of his country; it would be a disre-

spectful familiarity to a man of his lofty spirit, his great soul, his rich endowments, his long and honorable life, to endeavor thus to weigh and estimate them.

V. Sometimes the negative statement — the first part — stands alone. When it consists of a series of members, the last should have the Perfect Fall.

EXAMPLE.

[And what is our Country?] It is not the East with her hills and valleys, with her countless sails, and the rocky ramparts of her shores; it is not the North with her thousand villages, and her harvest home, with her frontier of lake and ocean; it is not the West with her forest sea and her inland isles, with her luxuriant expanses clothed in the verdant corn, with her beautiful Ohio, and her majestic Missouri; nor is it yet the South, opulent in the mimic snow of the cotton, in the rich plantations of the rustling cane, and the golden robes of the rice-field.

Notice how in this sentence you feel that the negative statement ought to be followed by an affirmative in contrast to it, — telling what your country *is*. It is this fact, that the negative sentence so often suggests the affirmative, which gives it its incomplete character, and leads us naturally to deliver it with the Bend. Indeed, some writers on elocution have laid down the rule that all negative thoughts should be delivered with the rising inflection. I think that the rule is too broad. It is only when the negative suggests the opposite affirmative that it takes the rising inflection; and then it is properly classed as a Negative Compact.

VI. Sometimes the negative statement (the first part) is inserted as a clause in the affirmative (the third part).

Then the first clause of the affirmative has the Partial Fall, and the negative clause and the succeeding portion of the affirmative take the Bend.

EXAMPLES.

1. (*Third part*) Strong proofs', (*first part*) not a loud voice', (*third part*) produce conviction'.
2. His wisdom, not his talents, attracts attention.
3. Ambition, and not the safety of the State, was concerned.

Of course these come under the general law that gives to the negative statement the Bend, and to the affirmative the Fall. Notice that if the emphasis is taken from the contrasted clauses, and placed in the clause following the negative, the tendency is to close the sentence with the Fall. Emphasize "conviction," and not "proofs" and "voice," in the first example, and see the result. Then the sentence becomes a simple statement of what "strong proofs" produce.

CHAPTER VII.

SENTENCES AND THEIR DELIVERY. — *Continued.*

Let me answer to the particular of the interrogatories.

All's Well that Ends Well.

How now! Interjections? Why, then, some be of laughing,
as, ah! ha! he!

Much Ado About Nothing.

Interrogatives are either Definite, Indefinite, Indirect, Double, or Semi-interrogative.

The Definite is one that begins with a verb, and can be answered by "yes" or "no." It may be of Close, Compact, or Loose structure.

RULE FOR THE DELIVERY OF THE DEFINITE
INTERROGATIVE.

The Definite, when composed of one short member, is delivered with the Upward Slide from beginning to end; when the member is long, it should have the Upward Slide at the beginning, then a level tone, and end with a decided Upward Slide. When the sentence consists of a series of members, each member should be delivered with the Upward Slide, thus modified, to suit its length. Each succeeding Upward Slide should begin and end a little higher than its predecessor.

Thus there will be a general upward movement given to the whole sentence. This cannot always be completely carried out in a very long sentence; but the last Upward Slide should be more pronounced than the others.

EXAMPLES.

1. Will any man deny that?
2. Will any man challenge a line of the statement that free consent is the foundation rock of all our institutions?

3. Is there a gentleman in this Chamber who will dare deny or take issue upon the assertion that more than one-third of the permanent legislation affecting or relating to the army of this government, as it stands upon the statute-books of your country to-day, has been put there as riders upon army appropriation bills ?

4. Have you not told us again and again, that, while we were troubling ourselves so much about the negro question, the negro himself had every reason to feel happy and contented in the condition of slavery ; that he was well fed, well clothed, had but a moderate share of labor to perform, and no earthly cares upon him ; did you not always tell us so ?

5. Has it not ever been your boast, your merit as a party, that you are in an intense and even characteristic degree, National and Unionist in your spirit and politics, although you had your origin in the assertion of State rights ; that you have contributed in a thousand ways to the extension of our territory, and the establishment of our martial fame ; and that you will follow the flag on whatever field or deck it waves ; and will you for the sake of temporary victory in a State, or for any other cause, insert an article in your creed, and give a direction to your tactics, which shall detach you from such companionship and unfit you for such service in all time to come ?

EXCEPTIONS TO THE RULE FOR THE DEFINITE.

I. When the same Definite question is repeated, the repetition takes the Downward Slide, or the First Sweep to the emphatic word and the Downward Slide from it.

EXAMPLES.

1. Has the gentleman done ? Has he completely done ?
2. Shall we take the decisive step ? I ask you, shall we take the decisive step ?

II. A series of Definite questions may have the last member delivered with the Downward Slide, or First Sweep and Downward Slide.

EXAMPLES.

1. Is he honest ? Is he faithful ? Is he capable ?
2. Are all apostles ? Are all prophets ? Are all teachers ? Are

all workers of miracles ? Have all the gifts of healing ? Do all speak with tongues ? Do all interpret ?

3. Do you know me, sir ? Am I Dromio ? Am I your man ? Am I myself ?

III. Often a sentence, apparently a Definite, is really an Exclamatory sentence,—an emphatic statement of an undoubted fact. It is then delivered like a Close Declarative sentence.

EXAMPLES.

1. Is it possible that, from a beginning so feeble, so frail, so worthy not so much of admiration as of pity, there has gone forth a progress so steady, a growth so wonderful, an expansion so ample, a reality so important, a promise, yet to be fulfilled, so glorious !

2. When the African was first brought to these shores, would he have violated a solemn obligation by slipping his chain and flying back to his native land ? Would he not have been bound to seize the precious opportunity to escape !

THE INDEFINITE INTERROGATIVE.

The Indefinite is an interrogative that begins with an adverb or relative pronoun and cannot be answered by "yes" or "no."

RULE FOR THE DELIVERY OF THE INDEFINITE.

The Indefinite Interrogative is delivered with the First Sweep to the emphatic word and the Downward Slide from it to the end ; unless another emphatic word intervenes, when the voice rises again to that emphatic word and then takes the Downward Slide.

When the sentence is short, and the first word only is emphatic, the Indefinite is delivered with uninterrupted Downward Slide. When the sentence has members, each member is delivered according to the rule just given. If possible, each succeeding member should begin and end a little lower than the preceding one. At all events, the last Downward Slide should be the most pronounced.

EXAMPLES.

1. *Where* is the promised fruit of his toils?

2. What *were* the unpleasant circumstances spoken of?

3. For what is a *revolution*?

4. How shall I attempt to enumerate the posts they filled and the trusts they discharged at home and abroad, both in the councils of their native States, and of the Confederation, both before and after the adoption of the Constitution; the codes of law and the systems of government they aided in organizing; the foreign embassies they sustained; the alliances with foreign states they contracted when America was weak; the loans and subsidies they procured from foreign powers when America was poor; the treaties of peace and commerce which they negotiated; their participation in the Federal Government; their mutual possession of the confidence of the only man to whom his country accorded a higher place; and their successive administrations-in-chief of the interests of this great Republic?

EXCEPTIONS.

When the same Indefinite is repeated after an answer, or in the answer, the repeated Indefinite is delivered with the Upward Slide.

EXAMPLES.

1. *Q.* When will you finish my picture?

A. Next week.

Q. When will you finish my picture?

2. [A plague upon all cowards, say I.]

Q. What's the matter?

A. What's the matter? Here be four of us have taken a thousand pounds this morning.

Q. Where is it, Jack; where is it?

A. Where is it? Taken from us, it is.

Sometimes, an Indefinite which is in its nature Exclamatory is delivered with an upward turn of the voice at the end, — rather more pronounced than the Bend. For example ; —

Why do I suffer so many sorrows' ?
How shall I ever look him in the face' ?

THE INDIRECT INTERROGATIVE.

The Indirect is an interrogative with declarative structure.

The speaker apparently seeks confirmation of his statement rather than information.

RULE FOR THE DELIVERY OF THE INDIRECT.

The Indirect Interrogative is delivered with the First Sweep to the emphatic word, and the Second Sweep to the end. When it consists of members, each member is delivered according to the rule just given.

EXAMPLES.

1. They were gone on your arrival ?
2. He did not deny his share in the unhappy transaction ?
3. He went to Europe after you saw him on that occasion ?
4. Give it here, my honest fellow.
Q. You will take it ?
A. To be sure I will.
Q. And will smoke it ?
A. That I will.
Q. And will not think of giving me anything in return ?

EXCEPTION.

The last member of a series of Indirects may take the Perfect Fall.

Example 4 above ought to be thus read, and also the following : —

Q. My dear, you have some pretty beads there ?

A. Yes, papa.

Q. And you seem to be vastly pleased with them ?

A. Yes, papa.

Not infrequently, particularly in oral discourse, the speaker asks and answers a series of questions. For example :—

“What would content you ? Talent ? No. Enterprise ? No. Courage ? No. Virtue ? No. The man whom you would select should possess not one but all.”

These answers are so much a part of the questions that they seem to require the delivery of the interrogative in declarative form,—the Indirect. That is delivered with the two Sweeps. Here they are developed on one word, and become the Circumflex. The exception above says that the last of a series of Indirects may take the Perfect Fall. One of the exceptions to the rule for the delivery of the Definite says that the last of a series may take the Downward Slide. Read the sentence above in this way, with the Upward Slide on all of the Definites except the last, which takes the Downward Slide ; and with the Circumflex on all the answers except the last, which takes the Perfect Fall.

The effect is good. It can almost be formulated as a rule that, when the answers to such a series of questions are not obviously Declarative sentences only, they should be read as Indirect interrogatives.

EXAMPLES.

- I. Oh, how hast thou with jealousy infected
The sweetness of affiance ! Show men dutiful ?
Why, so didst thou. Or seem they grave and learned ?
Why, so didst thou. Come they of noble family ?

Why, so didst thou. Seem they religious ?

Why, so didst thou.

2. Are you ignorant of many things ? The Gospel offers you instruction. Have you deviated from the path of duty ? The Gospel offers you forgiveness. Do temptations surround you ? The Gospel offers you the aid of heaven. Are you exposed to misery ? It consoles you. Are you subject to death ? It offers you immortality.

THE DOUBLE INTERROGATIVE.

The Double Interrogative consists of two *alternative* questions, united by the word "or."

RULE FOR ITS DELIVERY.

The Double Interrogative is delivered with the Upward Slide to the "or," and the Downward Slide from it.

When each or either part has members, each member has its own Upward or Downward Slide, as the case may be, each Upward Slide rising higher than its predecessor ; each Downward Slide falling lower.

EXAMPLES.

1. Was it fancy, or was it fact ?

2. Are the stars that gem the vault above us mere decorations of the night, or suns and centres of planetary systems ?

3. Did those great Italian masters begin and proceed in their art without choice of method, and always draw with the same ease and freedom ; or did they observe some method, by beginning with simple and elementary parts,—an eye, a nose, a finger,—which they drew with great pains and care ; often drawing the same thing, in order to draw it correctly ; and so proceeding with patience and industry, till, after considerable time they arrived at the masterly manner you speak of ?

Notice that the definition of the Double Interrogative specified that the questions were *alternative*. When no

alternative thoughts are expressed, when the "or" is not disjunctive, the interrogative is not Double, and is delivered according to the class to which it belongs. For example: "[When shall we be stronger?] Will it be next week or the next year?" This is plainly a Definite Interrogative; just as the following is an Indefinite:—"Who would be so mean, or so base, or so lost to all the nobler instincts?"

THE SEMI-INTERROGATIVE.

The Semi-Interrogative is part Declarative and part Interrogative. The Declarative portion may, with the Interrogative, form a Close, Loose, or Compact sentence, and is delivered according to the rules governing the class to which it belongs. The Interrogative part may be Definite, Indefinite, Indirect, or Double, and is delivered according to the rule governing its class.

EXAMPLES.

1. (*Close.*) Some have sneeringly asked, Are Americans too poor to pay a few pounds on stamped paper?

2. (*Loose.*) In such a state, eloquence, it is obvious, would be most studied as the surest means of rising to influence and power; and what kind of eloquence?

3. (*Compact.*) It is [indeed] easy for us to maintain her doctrine at this late day, when there is but one party on the subject, — an immense people; but what tribute shall we bestow, what sacred pæan shall we raise over the tombs of those who dared, in the face of unrivaled power, and within reach of majesty, to blow the blast of freedom throughout a subject continent?

EXCEPTION.

Often when the Declarative part of the Semi-Interrogative follows the Interrogative, it is delivered with the slide of the Interrogative, or has a like slide of its own.

EXAMPLES.

1. Did you see the procession? asked the little fellow eagerly.

2. When are you going to pay me? he asked sternly.

3. Do you think I fear you? he replied, looking him squarely in the face.

4. Do you dread death in my company? he cried to the anxious sailors when the ice on the coast of Holland had almost crushed the boat that was bearing him to the shore.

(See Remarks on the Effect of the Compellative in Delivery, page 68.)

Sometimes sentences, apparently Interrogative or Semi-Interrogative, are not interrogative at all, except in form. Such is often the case when the speaker is speaking of questions, not asking them, nor saying that any one asked them. Such apparent Interrogatives should be read like Declaratives.

EXAMPLE.

Shall the children of the men of Marathon become slaves of Philip; shall the majesty of the Senate and people of Rome stoop to wear the chains forged by the military executors of the will of Julius Cæsar; shall the assembled representatives of France, just waking from her sleep of ages to claim the rights of man, disperse at the order of the king; shall Ireland bound upward from her long prostration, and cast from her the last link of British chain, and shall she advance "from injuries to arms, from arms to liberty," from liberty to glory; shall the Thirteen Colonies become and be free and independent States, and come, unabashed, unterrified, an equal, into the majestic assembly of the nations?—these are the thoughts with which all bosoms are distended and oppressed.

EXCLAMATORY SENTENCES.

Most Exclamatory sentences may be classified in some one of the foregoing divisions of sentences, and are governed by the rules for the delivery of such sentences; with this qualification: that from their very nature Exclamatory sentences are delivered with more stress, or power, or feeling, and therefore the inflections are accentuated. There

can be no rule for *feeling*; the intelligence of the reader or speaker must determine that.

There are, however, certain exclamations, usually called *interjections*, concerning whose delivery certain general suggestions may be made. They are **Ah, Aha, Alas, Eh, Ha, Hah, O, Oh**. These interjections, when introducing Exclamatory sentences, often form a sort of *Keynote* to the sentence. Sometimes they are mere emissions of sound; as "Ah, you ought to have seen him!" "O noble judge! O excellent young man!" "Oh, that the salvation of Israel were come out of Zion!"

When the Exclamatory sentence expresses contempt, irony, suspicion, and the like, the interjection often is emphasized, the Second Sweep descending sharply into the body of the sentence, to come up at the next emphatic word. Thus:—

1. Aha! you thought me *blind*, did you?
2. Ah! what, so rank? Ah, ha! there's mischief in the man.

Usually these words are delivered with the Bend, particularly when they are used independently, and express surprise, curiosity, triumph, and the like.

They often take the Circumflex to express contempt, irony, suspicion.

EXAMPLES.

1. Eh! are you sure of it?
2. Hah! have I caught thee at last?
3. Oh! but he paused on the brink.
4. Yea, they opened their mouths against me and said, "Aha! aha! our eyes have seen it."
5. Let them be desolate for a reward of their shame who say unto me, "Aha! aha!"

Other exclamations as, *Avaunt, Beware, Hail, Hold, Lo, Psha*, and the like are usually delivered with Perfect Fall.

The word "well" is often used as an exclamation, and as an expletive. Of course when used as an adverb, though standing alone, it is equivalent to a sentence and can be classified and delivered accordingly.

When used as an exclamation it takes Partial or Perfect Fall. Thus: "He's dead, is he? Well', well'!" When used as expletive, to introduce a sentence, it takes the Bend. For example: "Well', honor is the subject of my story."

I am well aware that these suggestions—they ought not to be called rules—regarding the delivery of interjections are very inadequate. Such words are delivered with so many varying shades of inflection to express their various shades of meaning that rules cannot help much. Here, as always, intelligence makes the rule.

COMPELLATIVES.

**Compellatives are words used in direct address.
They are delivered with the Bend.**

EXAMPLES.

1. Gentlemen', I shall not speak long.
2. I do not come here, fellow-citizens', to make an elaborate speech.
3. I call the gentleman to order, Mr. Speaker'.
4. Where are you going, my pretty maid?
5. Where shall we draw the line, fellow-citizens?
6. Shall we go to work or go a-fishing, George?

Notice that the Compellative standing at the end of a sentence does not materially effect its delivery. In Example 3 there is the Fall at "order," in 4 and 5 the Downward Slide of the Indefinite, and then the Compellative with the Bend following. If the Compellative has any

effect in such sentences, it is to check somewhat the inflection, with which, without the Compellative, the sentence would be delivered.

I know of but one exception to this statement. When the Compellative is at the end of the Indefinite Interrogative portion of a Semi-Interrogative, and is followed by the declarative part, the Bend of the Compellative causes the declarative part to end with the Bend. Thus:—

“‘Where are you going, my pretty maid?’ he said, trying hard to speak in a very smooth tone’.”

(See *Exception to Rule for the Delivery of Semi-Interrogatives*, page 65.)

EXCEPTIONS.

I. Compellatives in very emphatic Declarative sentences, or Indefinite Interrogatives, usually take the Downward Slide of such sentences.

EXAMPLES.

1. Charge, Chester, charge! On, Stanley, on!
2. Why tempt ye me, ye hypocrites?
3. What were your outrageous plans, ye traitors?

II. Short Compellatives, as, “sir,” “gentlemen,” and the like, at the beginning of formal speeches or letters, and at the end of Declarative sentences, are often delivered with Partial or Perfect Fall.

This is merely conventional delivery and may wisely be departed from.

III. Compellatives repeated that they may be heard, usually take the Fall.

Thus:—

“John', John', come here.”

“Mr. Speaker', Mr. Speaker', I desire to be heard.”

THE CIRCUMSTANCE.

A Circumstance is a portion of a sentence necessary to the sense, but not to the grammatical construction.

Compellatives may be classed as Circumstances.

RULE FOR THE DELIVERY OF THE CIRCUMSTANCE.

The Circumstance (unless it is a Compellative) takes the delivery of the clause preceding it. When it stands at the beginning of a sentence it takes the Bend.

EXAMPLES.

1. *Thus'*, the Puritan was made up of two different men.
2. I have, *with a good deal of attention*, considered the subject.
3. Hug not this delusion to your breast', *I pray you'*.
4. He has forfeited my esteem', *he said'*.

EXCEPTION.

When the Circumstance expresses a thought in contrast with, or alternative to the clause preceding, it takes the Partial Fall.

EXAMPLES.

1. It is essential that one who speaks much', *or who even speaks little'*, should acquire command of himself.
2. The man of affairs, as well as the student, should be interested in these things.

This downward inflection at the pause of imperfect sense is due to the emphasis.

(See *Exception 1*, page 77.)

When the Circumstance stands at the end of a sentence, it has little effect on the delivery of the words preceding it, except to make the inflections less pronounced; changing, of course, Perfect Fall to Partial.

THE PARENTHESIS.

The Parenthesis differs from the Circumstance in this : it is necessary neither to the sense nor to the construction of the sentence in which it stands. It is delivered according to the rule governing the Circumstance.

Both Circumstance and Parenthesis should be delivered in a Key different from that of the main body of the sentence. Usually this should be a lower Key. For example : —

Key. — And he then', put on his hat.
with great care and deliberation',

Key. — Are you still, . . . in bad health ?
(I fear you are,)

Sometimes the best effect can be produced by reading the Circumstance or the Parenthesis in a higher key and lighter tone than the rest of the sentence.

MIXED SENTENCES.

Of course it very often happens that a sentence is made up of parts of two or more sentences of the same class or of different classes. You should not attempt to separate the parts of such a *Mixed sentence* ; but should read each part according to the rules governing the class to which it belongs.

One example will be sufficient ; and the following, from the well-known speech of Daniel Webster, is a fine example. The words in italics indicate the character of the clause following them.

(*First part of a Single Compact*) When my eyes shall be turned to behold for the last time the sun in the heaven' (*Double Compact with first and third parts. First part has three members, ending at "Union," "belligerent," and "blood."* *Third part, beginning at "let," has three members, — ending at "advanced," "lustre," and "obscured," — and*

the beginning of a fourth member), may I not see him shining on the broken and dishonored fragments of a once glorious Union'; on states dissevered, discordant, belligerent'; on a land rent with civil feuds, or drenched, it may be, in fraternal blood'; let their last feeble and lingering glance, rather, behold the gorgeous ensign of the Republic, now known and honored throughout the earth, still full high advanced'; its arms and trophies streaming in their original lustre'; not a stripe erased or polluted, nor a single star obscured'; bearing for its motto' (*The beginning of another Double Compact, of two parts, — first and third. First part has two members, ending at "worth" and "afterwards"*) no such miserable interrogatory as "What is all this worth'?" nor those other words of delusion and folly, "Liberty first and Union afterwards'"; but everywhere, spread all over in characters of living light, blazing on all its ample folds, as they float over the sea and over the land and in every wind under the whole heavens, that other sentiment', dear to every true American heart', — Liberty and Union; now and forever; one and inseparable.

Notice that the words "What is all this worth," are read with the Bend, and not with the Falling Slide of the Indefinite Interrogative. There is no question asked. The words are only a phrase describing what might be on the banner; and are read exactly as though you said, "No such miserable motto as 'Nullification.'"

(See Remarks under Semi-Interrogatives, page 65.)

CHAPTER VIII.

RHETORICAL PAUSES. THE VOCAL EFFECT OF EMPHASIS.

Take time to pause.

Midsummer-Night's Dream.

But yet I'll make a pause.

King Henry VI.

IN the rules relating to Emphasis which follow, reference is made to "pauses that take the Bend." When these pauses are suggested by punctuation marks, they are usually commas. But pauses constantly occur between words not separated by punctuation marks. The following rules will help you to decide when such rhetorical pauses should be made:—

RULE I.

When the subject of a proposition is a single word, is immediately followed by the verb, and is emphasized, there should be a pause before the verb.

In the following examples the rhetorical pause is indicated by a dash.

EXAMPLES.

1. *Honesty* — is the best policy.
2. *Necessity* — knows no rules.
3. *Education* — is worth working for.

This pause is largely, if not entirely, due to emphasis. Place the emphasis on any other word in the sentence and the pause disappears.

RULE II.

When the subject consists of several words immediately followed by the verb, there is a pause before the verb.

EXAMPLES.

1. To speak distinctly — is to speak well.
2. The days of pompous eloquence — are gone by.
3. How to reach that easy tone — is the serious question.

RULE III.

When a Circumstance or a clause comes between the subject and the verb, it should have a pause before and after it:

EXAMPLES.

1. The court-room — during these two or three minutes — presented an extraordinary spectacle.
2. Industry — say what you will — pays.
3. Honesty — you say — is the best policy.

Usually in such sentences the pauses are suggested by the punctuation; but, whether suggested or not, they should be made.

RULE IV.

When a Circumstance, or clause, comes between the verb and the object, it may have a pause before and after it. There will almost always be a pause after it.

EXAMPLES.

1. His speaking produced — on this account — instant effect.
2. He made — with apparent ease — a great impression.
3. In this way he distinguished — blind as he was — most of the colors.

RULE V.

When the natural order of words or clauses is changed, there should be a pause between the parts thus transposed.

EXAMPLES.

1. In the morning — it flourisheth: in the evening — it is cut down.

2. Without break or hesitation — he spoke for an hour.
3. To accomplish this — he had devoted all his time.

RULE VI.

Relative, participial, prepositional, adverbial, and infinitive clauses or phrases are often preceded and followed by pauses. When such subordinate clauses or phrases qualify what precedes, the pause is longer than when they specify. In the latter case there is little if any pause.

EXAMPLES.

1. There was not one in the assembly—who could think it unmanly to weep.
2. He stood — bending forward — with eager eyes.
3. He longed to run — with eager feet — at her bidding.
4. Shall they be allowed — to do as they please?
5. It is a great advance — when a man's heart and brain reach out beyond his personal interests.
6. Shall he use it — as he sees fit?
7. He looked forward to the time — when he should be free.
8. He longed for the spot — where he had been happy.
9. He would endure all — so that he might succeed.
10. A good voice has a charm in speech — as in song.
11. When the thing — which a man does — is so completely mastered — as that there is an absence of volition — he does it easily.

RULE VII.

In an elliptical sentence there should always be a pause where the ellipsis occurs.

Usually the comma suggests the pause.

EXAMPLE.

1. A wise man seeks to shine in himself; a fool — in others.
2. To learning he added wisdom; to wisdom — piety.
3. Add to your faith virtue; to virtue — knowledge.

In many of the foregoing examples there are rhetorical pauses which I have not indicated. I have indicated only

those that illustrate the rules of which they are given as examples.

THE VOCAL EFFECT OF EMPHASIS.

Every teacher of reading or speaking has often noticed that his pupils have more or less difficulty in emphasizing the words they wish to emphasize. In conversation they have no such difficulty; but it is quite another thing in reading, or in speaking something that has been committed to memory. Misplaced emphasis is one of the most fruitful sources of the sing-song tone, which often comes from the stress being applied at regular intervals, not on the really emphatic words; indeed, not on the words which the reader thinks that he emphasizes.

One of the most valuable chapters in Mandeville's "Elements of Reading and Oratory" is that in which the author endeavors to analyze the movements of the voice in emphasis, and to give rules to aid in emphasizing. He tries to show, not what words should be emphasized, but what the voice does when emphasis is applied. He defines emphasis as —

"a significant stress laid upon a word to mark the exclusion of its relative ideas, expressed or understood."

Emphasis is not force; it is not percussion; it is not noise. It is, as Mandeville says, "stress"; and the course which the voice takes, to prepare for the application of the stress, and as a result of that application, is as much a part of emphasis as the stress itself. The emphatic Sweeps have already been defined on page 37, and the course of the voice roughly indicated. The following rules are based on Mandeville's theory, considerably modified:—

RULE I.

To prepare for the application of the stress, the voice is carried, by the First Sweep, above the key, to the emphatic word, or to the accented syllable of that word; and as a result of this application the voice is carried, by the Second Sweep, below the key and back to it or above it.

EXAMPLES.

Key. --Americans may be ^{friends} of the English, but subjects, never.

In this example, only the effect of emphasizing "friends" is considered.

RULE II.

The First Sweep is developed from the first pause preceding the emphatic word to that word, or its accented syllable. The Second Sweep, from that word or syllable to the next pause which, according to the preceding rules, takes the Bend.

By "pause" is meant not only those suggested by punctuation marks, but also the rhetorical pauses which we have considered.

EXAMPLES.

"These shall *resist* the empire of decay,
When *time* is o'er, and worlds have passed away;
Cold in the dust the perished heart *may* lie;
But that which *warmed* it once can never die."

In the first line the First Sweep begins at the first word and carries the voice to the accented syllable of "resist"; then the Second Sweep carries it below the Key, and back to it, and a little above it at "decay," because there is the first pause that takes the Bend. It takes the Bend because it is the end of the first part of a Single Compact. In the second line the First Sweep begins with "when," and the

Second Sweep is developed to the end of "o'er." In the third line the First Sweep begins at the rhetorical pause following "dust," and carries the voice upward preparatory to the stress on "may"; then the Second Sweep carries the voice down and up to the end of "lie," because that is the end of the first part of a Single Compact, and of course takes the Bend. In the fourth line the First Sweep begins at "but" and goes to "warmed," the Second Sweep being developed from "warm" to the rhetorical pause after "once."

I do not mean to say that those are the only words to be emphasized in these lines. I choose them only to illustrate the rule.

EXCEPTION I.

The effect of unusually strong emphasis is often to carry the voice downward, in the Slide, to the end of the sentence or member, in spite of pauses which ordinarily would take the Bend.

EXAMPLES.

1. It is not *true* that he played the traitor in the hour of his country's trial.
2. Sir, we are *not* weak, if we make a proper use of those means which a God of nature hath placed in our power.

EXCEPTION II.

Often when emphasis falls on a word in the first part, or member of the first part, of a Compact, the Sweeps are developed over the whole of that part or member, notwithstanding intermediate pauses.

EXAMPLES.

1. No effeminate *nobility*[^] crowded into the dark and austere ranks of the Pilgrims'; [on the contrary, etc.]
2. We do not *understand* the common phrase, "A good man, but a bad king"; [we can as easily, etc.]

This development of the Second Sweep over all that follows the emphatic word—the voice going below the Key and rising only at the end of the part—gives a most excellent effect in the delivery of first parts of Compacts.

RULE III.

When the first word of a sentence is emphasized, the First Sweep is developed on that word if there is room. If not, the stress is immediately applied to that word, the voice starting at once above the key.

For example, “*Equinoctial* storms occur in the spring and in the fall.” Here there is room to sweep upward to the accented syllable of the emphatic word. In the sentence, “*Other* misfortunes may be borne, or their effects overcome,” the stress is directly applied to the first syllable of “other.”

RULE IV.

When the emphatic word would, according to rule, take the Bend, the Second Sweep is developed on that word.

Emphasize *Bend* in the sentence above, and you have a good illustration of the rule.

EXAMPLES.

1. It is essential that he who would speak *well*, must acquire command of himself.
2. The fact may be from your own *experience*, or from a *book*, but it must be brief, clear, telling.

EXCEPTION.

When the emphatic word is closely followed by a short Circumstance, the Second Sweep is developed on the Circumstance, notwithstanding the pause between it and the emphatic word.

EXAMPLES.

1. But *youth*, sir!, is not my only crime.
2. *Real* eloquence, young men, comes from the man.
3. Honest *endeavor*, we may believe, does not go unrewarded.

This is really no exception to the rule ; for words closely followed by short Circumstances do not naturally take the Bend. Indeed, this exception and Rules III. and IV. are but special directions for the application of Rule II.

RULE V.

Often when the emphatic word is immediately preceded by a pause, the emphasis itself makes a pause immediately after it necessary. In that case the Sweeps are developed on that word, however short. Thus in a word of one syllable we get the Circumflex.

EXAMPLES.

1. *Necessity* is the mother of invention.
2. *War* is the law of violence ; *peace* the law of love.

Notice that if "necessity," or "war," or "peace" are not emphasized, there is no pause after them.

RULE VI.

When the emphatic word would, according to rule, take the Fall (Partial or Perfect), the Second Sweep is changed into the Fall. The emphasis causes the Fall to start from a higher key, and descend lower than otherwise.

EXAMPLES.

1. The vocal organs can be *developed*.
2. Persistent practice will do *wonders*.
3. Vocal compass can be *enlarged*; variety of tone can be cultivated; distinct articulation can be acquired.

RULE VII.

When the emphatic word is followed, without intermediate pause, by a word or phrase ending with a Fall, the Second Sweep is changed to the Downward Slide, unless another emphatic word intervene.

NOTE. — When one emphatic word is followed, without intermediate pause, by another emphatic word, the Second Sweep of the *first* word is developed until it coincides with the First Sweep of the *second* word.

EXAMPLES.

1. The orator must command *all* his powers and faculties.
2. It is not the public speaking that wears upon a man; it is the *waiting* for it.
3. The best things in any speech are almost always the *sudden* flashes; the thoughts not *dreamed of before*.

RULE VIII.

Emphasis placed on a word in a sentence delivered with the Upward Slide, causes a slight dip in the Slide.

EXAMPLES.

1. Have we anything *new* to offer on the subject?
2. Shall we try *argument*?
3. Shall we resort to *entreaty* and humble *supplication*?

We have learned that the delivery of an Indefinite Interrogative is with the First Sweep to the emphatic word, and the Downward Slide from it.

In the second part of a Double Interrogative the First Sweep is rarely developed. The tendency to slide down from the "or" prevents anything more than a slight rise of the voice at the emphatic word, followed by increased force in the Downward Slide.

EXAMPLES.

1. Must we use *force*, or can we use *argument*?
2. Will you *live* all *slaves*, or *die* all *freemen*?

CHAPTER IX.

THE PRACTICAL APPLICATION.

Now I speak to some purpose.

As You Like It.

A speech of some dozen or sixteen lines.

Hamlet.

BEFORE reading the following examples of sentences in class, you should study them carefully. First decide what kind of a sentence each is, and of course that will decide you as to the proper termination of each clause, or member, or sentence. Then decide which words ought to be emphasized, and apply the rules for emphasis. Then try to heed the suggestions given as to breathing, voice, naturalness, distinctness in articulation. Study each paragraph as a whole, and endeavor to give each part its just value.

When you read, stand erect, hold the book well up, that you may not have to bend the neck and thus interfere with the proper position of the vocal organs.

Suppose that you are to read this sentence, from Daniel Webster's famous Dartmouth College argument:—

1. *This*, sir, is my *case*. 2. It is the case, not merely of that *humble* institution; it is the case of *every* college in our land. 3. It is *more*: it is the case of every *Eleemosynary* Institution throughout our country; of all those great *charities* founded by the piety of our ancestors to *alleviate* human misery, and scatter *blessings* along the pathway of life. 4. It is *more*: it is, in *some* sense, the case of every *man* among us who has property of which he may be *stripped*; for the case is simply *this*: Shall our State Legislatures be *allowed* to take that which is *not* their own, to *turn* it from its *original* use, and apply it to such ends or purposes as *they*, in their discretion, may see *fit*?

Below is an analysis of the sentence : a general model for you to follow. I have indicated the words that may be emphasized. I do not mean that they are the only words, or just the words, to emphasize. I give the analysis, sentence by sentence.

1. Close Declarative, delivered with Bend at intermediate pauses, and Perfect Fall. Emphasizing *this*, the voice starts above the key: Second Sweep developed on the Circumstance, *sir*. First Sweep of *case* starts at preceding pause; Second Sweep changed to Perfect Fall.

2. Negative Compact with first and third parts. First part terminates with Bend; third part with Perfect Fall. First Sweep of *humble* developed from preceding pause; Second Sweep to the end of first part, at *institution*. First Sweep of *every* starts at the rhetorical pause before prepositional clause *of every*, etc.; Second Sweep developed to the rhetorical pause before the prepositional clause, *in our land*; or if the emphasis is strong, the Sweep is changed to Downward Slide to the end of the sentence.

3. Loose sentence with three members. Partial Fall at *more* and *country*, and Perfect Fall at *life*. Bend at intermediate pauses. Second Sweep of *more* changed to Partial Fall; First Sweep of *Eleemosynary* begins at preceding rhetorical pause before the prepositional clause, *of every*, etc., and goes to accented syllable *mos*; Second Sweep developed to the rhetorical pause before *throughout*, unless the emphasis is strong enough to change it to the Downward Slide to the end of the member. First Sweep of *charities* begins at preceding pause; Second Sweep developed on the word, because of the rhetorical pause before the participial clause, *founded*, etc.; or, if emphasis is strong, developed to the pause before the infinitive clause, *to alleviate*, etc. Sweeps of *alleviate* developed according to general rules, as is the First Sweep of *blessings*; Second Sweep developed on the word, because of the rhetorical pause before the prepositional clause, *along the*, etc.

4. Loose sentence with four members. Delivered with Partial Fall at *more*, *stripped*, and *this*; Perfect Fall at *fit*. Effects of emphasis of *more* as in third sentence. *In some sense* is a Circumstance, and should be read in a lower key; Sweeps of *some* developed between the pauses. First Sweep of *man* begins at the slight rhetorical pause after *case*; Second Sweep developed to the pause before the relative clause, *who has*, etc. First Sweep of *stripped* begins after pause preceding

prepositional clause, *of which he*, etc.; Second Sweep changed to Partial Fall. The rhetorical pause following the Circumstance *simply*, prevents a development of the First Sweep of *this*, the voice starting above the key; the Second Sweep is changed to Partial Fall. First Sweep of *allowed* begins at the rhetorical pause after *our State Legislatures* (see Rule II., Rhetorical Pauses); Second Sweep goes to the pause preceding the relative *which*. First Sweep of *not* begins at the preceding pause, and Second Sweep goes to the following pause. Second Sweep of *turn* is developed until it becomes, or coincides with, the First Sweep of *original*. First sweep of *they* begins after rhetorical sweep before *as*; Second Sweep developed on the word. Second Sweep of *fit* changed to Perfect Fall. (See Remarks under Semi-Interrogative, p. 65.)

Having decided just how a paragraph should be read, then strive to give to each clause its proper force, its proper key. All emphatic words are not equally emphatic. All pauses are not equal. All Second Sweeps do not rise to the same height. I do not believe that these variations of voice, emphasis, inflection, can be successfully taught in a book. Use your brains; use your ears. It means study. Yes, and it is worth study. One thing is certain: if you read according to the rules which you have learned in this book, you cannot read in a monotone.

To the following selections for practice in the application of the rules, I have in some instances added the name of the author. Those with the name of *Beecher* added are from Henry Ward Beecher's oration on "Oratory."

1. The best hope that any orator can have is to rise at favored moments to some height of enthusiasm that shall make all his previous structure of preparation superfluous; as the ship in launching glides from the ways, and scatters cradle-timbers and wedges upon the waters that are henceforth to be her home. — *T. W. Higginson*.

2. A man who is to be an orator must have something to say; he must have something that in his very soul he feels to be worth saying; he must have in his nature that kindly sympathy which connects him

with his fellow-men, and which so makes him a part of the audience which he moves as that his smile is their smile, that his tear is their tear, and that the throb of his heart becomes the throb of the hearts of the whole assembly. — *Beecher*.

3. So long as men touch the ground, and feel their own weight, so long they need the aptitudes and the instrumentalities of the human body; and one of the very first steps in oratory is that which trains the body to be the welcome and glad servant of the soul; for many and many a one, who has acres of thought, has little bodily culture, and as little grace of manners; and many and many a one who has sweetening inside has cacophony when he speaks. — *Beecher*.

4. A good voice has a charm in speech as in song; sometimes of itself enchains attention, and indicates a rare sensibility; especially when trained to wield its powers. — *Emerson*.

5. In moments of clearer thought or deeper sympathy, the voice will attain a music and penetration which surprises the speaker as much as the auditor; he also is a sharer in the higher wind that blows over his strings. — *Emerson*.

6. If I should make the shortest list of the qualifications of the orator, I should begin with manliness; and perhaps it means here, presence of mind. — *Emerson*.

7. These are ascending stairs—a good voice, winning manners, plain speech, chastened, however, by the schools into correctness; but we must come to the main matter, of power of statement—know your fact; hug your fact. — *Emerson*.

8. John Adams's eloquence alone seemed to have met every demand of the time; as a question of right, as a question of prudence, as a question of immediate opportunity, as a question of feeling, as a question of conscience, as a question of historical and durable and innocent glory, he knew it all, through and through; and in that mighty debate, which, beginning in Congress as far back as March or February, 1776, had its close on the second and on the fourth of July, he presented it in all its aspects, to every passion and affection; to the burning sense of wrong, exasperated at length beyond control by the shedding of blood; to grief, anger, self-respect; to the desire of happiness and of safety; to the sense of moral obligation, commanding that the duties of life are more than life; to the courage which fears God, and knows

no other fear; to the craving of the colonial heart, of all hearts, for the reality and the ideal of country, and which cannot be filled unless the dear native land comes to be breathed on by the grace, clad in the robes, armed with the thunders, admitted as an equal to the assembly, of the nations; to that large and heroical ambition which would build states; that imperial philanthropy which would open to liberty an asylum here, and give to the sick heart, hard fare, fettered conscience of the children of the Old World, healing, plenty, and freedom to worship God. — *Rufus Choate*.

9. To him who in the love of Nature holds
Communion with her visible forms, she speaks
A various language; for his gayer hours
She has a voice of gladness, and a smile
And eloquence of beauty; and she glides
Into his darker musings with a mild
And gentle sympathy, that steals away
Their sharpness ere he is aware. — *Bryant*.

10. A living force that brings to itself all the resources of imagination, all the inspiration of feeling, all that is influential in body, in voice, in eye, in gesture, in posture, in the whole animated man, is in strict analogy with the divine thought and the divine arrangement; and there is no misconstruction more utterly untrue and fatal than that oratory is an artificial thing, which deals with baubles and trifles, for the sake of making bubbles of pleasure for transient effect on mercurial audiences. — *Beecher*.

11. I advocate, in its full extent, and for every reason of humanity, of patriotism, and of religion, a more thorough culture of oratory; and I define oratory to be the art of influencing conduct with the truth set home by all the resources of the living man. — *Beecher*.

12. At midnight, in his guarded tent,
The Turk was dreaming of the hour
When Greece, her knee in suppliance bent,
Should tremble at his power;
In dreams, through court and camp, he bore
The trophies of a conqueror;
In dreams his song of triumph heard;
Then wore his monarch's signet ring;
Then pressed that monarch's throne, — a king;

As wild his thoughts, as gay of wing,
As Eden's garden bird. — *Fitz-Greene Halleck.*

13. Then with eyes to the front all,
And with guns horizontal,
 Stood our sires ;
And the balls whistled deadly,
And in streams flashing redly
 Blazed the fires ;
 As the roar
 On the shore
Swept the strong battle-breakers o'er the green-sodden acres
 Of the plain ;
And louder, louder, louder, cracked the black gunpowder,
 Cracking amain !

— *Guy Humphrey McMaster.*

14. If you consider deliberative eloquence, in its highest forms and noblest exertion, to be the utterances of men of genius, practised, earnest, and sincere, according to a rule of art, in presence of large assemblies, in great conjunctures of public affairs, to persuade a People ; it is quite plain that those largest of all conjunctures, which you properly call times of revolution, must demand and supply a deliberative eloquence all their own. — *Rufus Choate.*

15. If you can electrify an audience by the power of a living man on dead things, how much more should that audience be electrified when the chords are living, and the man is alive, and he knows how to touch them with divine inspiration. — *Beecher.*

16. When the thing which a man does is so completely mastered as that there is an absence of volition, and he does it without knowing it, he does it easily. When the volition is not subdued, and when, therefore, he does not act spontaneously, he is conscious of what he does ; and the consciousness prevents his doing it easily. — *Beecher.*

17. As in morals, whenever a man thinks himself humble, then is the moment of his most insidious pride ; so in eloquence, whenever a speaker becomes conscious in any measure of himself, and is led to think of how he is doing that which he is speaking, or how he is to do that which is still before him, he loses that which, most of all, the true orator desires to attain. — *W. M. Taylor.*

18. When one has so completely mastered the principles of logic, rhetoric, and elocution, that he acts upon them without thinking either of them or of himself, then the manner is to the matter as the powder is to the ball, and the spirit is to the spark, by which the might that was in the powder is exploded for the propulsion of the ball, and sends it with tremendous impact against the wall of the fortress which he is seeking to bombard. — *W. M. Taylor*.

19. Are we to go on still cudgelling, and cudgelling, and cudgelling men's ears with coarse processes? Are we to consider it a special providence when any good comes from our preaching or our teaching? Are we never to study how skilfully to pick the lock of curiosity; to unfasten the door of fancy; to throw wide open the halls of emotion, and to kindle the light of inspiration in the souls of men? Is there any reality in oratory? It is all real. — *Beecher*.

20. Taking, now, another step forward, and presuming that one has this special gift, what more is required for the highest eloquence? I answer, in the first place, a good character. — *W. M. Taylor*.

21. As each young tree may be pruned and trained and developed according to the laws of its own nature, and so be made of its kind a more perfect tree, so almost every preacher, early in his life, may be corrected and trained and developed according to the laws of his own nature, and so be made of his kind a more perfect preacher. — *A. J. Upson*.

22. Who does not know how clear the mind is when we wake in the morning; how we solve problems, and think out perplexing questions while bathing and dressing, although the previous night the mind was inert and dead? That is what is meant by mental freshness; and what we need is to bring this precise quality, this oxygen of the mind, into our speeches. — *T. W. Higginson*.

23. His [Whitefield's] biographer has asked the question, "Why did he produce such an effect on different minds, so different in original endowment and in cultivation?" And his biographer answers his own question by saying: "Because, among other reasons, he gave attention — laborious, careful, unwearied attention — to both the composition and the delivery of his discourses. He left nothing to accident that he could regulate by care. Benjamin Franklin has confirmed the observation of Foote and Garrick, that Whitefield's oratory was not perfected until he had delivered a sermon for the fortieth time."

24. Why should you keep your head over your shoulder? Why drag about this monstrous corpse of your memory, lest you contradict somewhat you have stated in this or that public place? Suppose you do contradict yourself; what then? Out upon your guarded lips! Sew them up with packthread; do. Else, if you would be a man, speak what you think to-day in words as hard as cannon-balls; and to-morrow speak what to-morrow thinks, in hard words again, though it contradict everything you said to-day. "Ah, then," exclaim the aged ladies, "you shall be sure to be misunderstood." Misunderstood! It is a right fool's word. Is it so bad then to be misunderstood? Pythagoras was misunderstood, and Socrates, and Luther, and Copernicus, and Galileo, and Newton, and every pure and wise spirit that ever took flesh. To be great is to be misunderstood. — *Emerson*.

25. We reckon the bar, the Senate, journalism, and the pulpit, peaceful professions; but you cannot escape the demand for courage in these; and certainly there is no true orator who is not a hero. — *Beecher*.

26. In your struggles with the world, should a crisis ever occur when even friendship may deem it prudent to desert you; when even your country may seem ready to abandon herself and you; when priest and Levite shall come and look on you, and pass by on the other side; seek refuge, my friends, and be assured you shall find it, in the friendship of Lælius and Scipio; in the patriotism of Cicero, Demosthenes, and Burke; as well as in the precepts and example of Him whose law is love, and who taught us to remember injuries only to forgive them. — *John Quincy Adams*.

27. You may have the matter clearly arranged and cogently expressed; and you may have the manner possessed of the negative quality of faultlessness; yet there may be no eloquence.

28. No monarchical throne presses these States together; no iron chain of military power encircles them; they live and stand under a Government, popular in its form, representative in its character, founded upon principles of equality, and so constructed, we hope, as to last forever.

29. No matter who was the sufferer, or what the form of the injustice, — starving Yorkshire peasant, imprisoned Chartist, persecuted Protestant, or negro slave; no matter of what right, personal or civil, the victim had been robbed; no matter what religious pretext or

political juggle alleged "necessity" as an excuse for his oppression; no matter with what solemnities he had been devoted on the altar of slavery; the moment O'Connell saw him, the altar and the God sank together in the dust; the victim was acknowledged a man and a brother, equal in all rights, and entitled to all the aid the great Irishman could give him. — *Wendell Phillips*.

30. As goods when lost we know are seldom found;
 As fading gloss no rubbing can excite;
 As flowers when dead are trampled on the ground;
 As broken glass no cement can unite;
 So beauty blemished once is ever lost,
 In spite of physic, painting, pains, and cost.

31. Did sweeter sounds adorn my flowing tongue,
 Than ever man pronounced, or angel sung;
 Had I all knowledge, human and divine,
 That thought can reach, or science can define;
 And had I power to give that knowledge birth,
 In all the speeches of the babbling earth;
 Did Shadrach's zeal my glowing breast inspire
 To weary tortures, and rejoice in fire;
 Or had I faith like that which Israel saw,
 When Moses gave them miracles and law;
 Yet gracious Charity, indulgent guest,
 Were not thy power exerted in my breast,
 That scorn of life would be but wild despair;
 A cymbal's sound were better than my voice;
 My faith were form: my eloquence were noise.

32. I have a part to act, not for my own security or safety, for I am looking out for no fragment upon which to float away from the wreck, if wreck there must be; but for the good of the whole and the preservation of all; and there is that which will keep me to my duty during this struggle, whether the sun and the stars shall appear for many days. — *Webster*.

33. He would keep the Union according to the Constitution, not as a relic, a memorial, a tradition; not for what it has done, though that kindled his gratitude and excited his admiration; but for what it is now and hereafter to do, when adapted by a wise, practical philosophy

to a wider and higher area, to larger numbers, to severer and more glorious probation. — *Choate*.

34. They had not found in his [Webster's] speeches so much adulation of the people; so much of the music which robs the public reason of itself; so many phrases of humanity and philanthropy; but every year they came nearer and nearer to him; and as they came nearer they loved him better; they heard how tender the son had been; the husband, the brother, the father, the friend, and the neighbor; that he was plain, simple, natural, generous, hospitable; that he loved little children, and revered God, the Scriptures, the Sabbath day, the Constitution, and the Law; and their hearts clave unto him. — *Choate*.

35. When round the lonely cottage
 Roars loud the tempest's din;
 And the good logs of Algidus
 Roar louder yet within;
 When the oldest cask is opened,
 And the largest lamp is lit;
 When the chestnuts glow in the embers,
 And the kid turns on the spit;
 When young and old in circle
 Around the firebrands close;
 When the girls are weaving baskets,
 And the boys are shaping bows;
 When the goodman mends his armor,
 And trims his helmet's plume;
 When the goodwife's shuttle merrily
 Goes flashing through the room;
 With weeping and with laughter,
 Still is the story told,
 How well Horatius kept the bridge
 In the brave days of old. — *Macaulay*.

36. If there be any reasonable ground for believing that the speaker is insincere or immoral, then his oration has no more influence upon the hearers than the representation of an actor on the stage has on the spectators; or rather, it has just the same kind of influence; for they admire it as a performance, and nothing more. — *W. M. Taylor*.

37. When the speaker is one whose life for years has been known and read of all men, and who has proved himself to be a pure, disinterested, and consistent man, then the weight of all that gives momentum to his words; they have in them what the Abbé Mullois has so felicitously called "the accent of conviction"; and they tell with power upon his audience. — *W. M. Taylor.*

38. Give us a man with the stirrings of oratorical genius in his soul; let him be early and thoroughly trained in the mastery of elocution and the management of action; make him familiar with the setting forth of an argument after a logical fashion, and in such style as rhetoric shall approve; let him be known for high-toned principle, and genuine moral excellence; give him such practice in public speaking as may be gained through taking interest in the affairs of his church, his city, or his state; let him be placed in the thick of some tremendous conflict for truth, or law, or liberty, or religion; let him be brought out by some such occasion as Webster had in his reply to Hayne, or Lincoln had in his conflict with Douglas, or Gladstone had in his opposition to Beaconsfield in his famous Mid-Lothian Campaign; and he will speak in language which will echo round the world and reverberate through all coming ages. — *W. M. Taylor.*

CHAPTER X.

SOME GENERAL SUGGESTIONS.

We are to speak in public.

Winter's Tale.

I WISH to make some general suggestions concerning methods and habits in reading and speaking. First, I should like to impress strongly upon you the importance of at once deciding that you will never read anything in public — no matter how small and informal the audience — without first having studied it carefully. By this I do not mean merely running over the selection, applying the rules which you have learned here, and deciding what words are to be emphasized. I mean that in addition to all this, which is very important, you should read the “piece” aloud, again and again. You cannot know what you are doing without reading aloud. You must hear your voice, with its many inflections, if you would decide wisely as to the best methods of reading.

Of course there may be occasions when you will be obliged to read without preparation; but avoid them always. I often wonder whether there are many clergymen who, before going into the pulpit, carefully rehearse the hymns and the Scripture lessons, and the other parts of the church service which they are to read. They select the hymns and run them over, to see which verses shall be omitted; they select the chapters from the Bible and meditate upon them; but I very much fear that there is little study with the aim to make those hymns and passages of Scripture helpful, and inspiring,

and uplifting to the congregation. But isn't it worth while?

It is said that Charlotte Cushman never, in her public readings, "read the pettiest anecdote, or even a few verses, without the most careful and laborious preparation. On one occasion, in Chicago, she prepared herself for an encore by selecting a negro anecdote which met her eye, and which filled about twenty lines in a newspaper. For three or four days she read and re-read this story, in her private room, trying the effects of different styles of recitation, now emphasizing this word, now that, now pitching her voice to one key, and now to another, until she had discovered what seemed to be the best way to bring out its ludicrous features into the boldest relief."

No one expects the clergyman to imitate the actress in this laborious study, but if every young man who expects to enter the ministry would lay down for himself the rule I suggested in the first paragraph of this chapter, there would be better reading in the pulpit and more devotion in the pews. But do you, I beg of you, use something of Charlotte Cushman's care in preparing *whatever* you are to read before any audience. Are you to read a set of resolutions at a meeting of your class? Study them. Are you to conduct a Young Men's Christian Association meeting? Study your selections for reading. Are you to read a paper before your Literary Society, or in a University Seminary, or before a Social Science Club? Study your paper. You will very likely thus get the reputation of being a good reader, for of course you will never read in public to amuse or entertain the audience without much study of your selections. It is only when we are to read some-

thing of real importance that we think preparation unnecessary.

The question is often asked, "Should one look away from the text when reading?" That is, should one try and make the reading more effective by earnest and emphatic glances at his hearers. Of course this is a matter of individual taste. Most of us like to have the lecturer and the clergyman as little confined to his manuscript as possible. If you are reading from your own writing, or from any other which you think will be improved by your impressing something of your own personality on the hearers, then the eyes may emphasize what the lips pronounce. If you are so familiar with the text that you can repeat whole sentences without glancing at the page, so much the better. You ought at least to be able to speak the concluding words of sentences without the aid of the text. There are readers, lecturers usually, who read the latter part of each sentence, running the eyes forward at the same time, so that they may begin the new sentence with eyes on the audience. This seems to me a bad habit. The first words of a sentence are not usually the most important; the last are. They should be spoken with carefulness, distinctly and impressively, if any words are. But when the reader is intent upon getting in his mind the opening words of a new sentence, while pronouncing the closing words of the old one, he is very apt to slight the spoken words. The delivery is likely to lose in force, inflection, articulation; and that part of the sentence which should be most distinct, which often contains the key to the thought that follows, is lost as the voice dies away in an inarticulate mumble.

It is best to be off with the old sentence before you

are on with the new. I suggest that you endeavor to read the last clause or words of sentences, with eyes upon the audience, speaking firmly and distinctly to the end. Then, at the pause at the end of the sentence, there is plenty of time in which to drop the eyes and begin reading again. Nothing is more annoying to a listener, nothing better calculated to destroy all the excellences of a production, than that the reader lose his place, stammer, and stop, while he searches the page for the wanted words. Better put your finger on the line and never lift your eyes from the page.

I suggest that usually, when reading from a book, particularly from the Book of books, you devote your whole attention to the words before you. Read slowly, naturally, reverentially; but put yourself in the background. I think this should apply to the reading of hymns, too.

I have seen readers, usually clergymen, who, having several selections to read,—for instance, from the Bible,—began to turn the leaves of the book, to find the next passage, before they ceased speaking the words of the first. It is all wrong. The hearer at once has his attention taken from the spoken words, and he wonders what is coming next. Read to the end of each selection carefully, and seek for the next with due deliberation. Equally bad is the habit of shutting the book and turning to the next thing on the programme while still speaking. Then the spoken words lose all their meaning to the average hearer, who is intent upon watching the reader.

In short, while reading or speaking, you should never do anything that will distract the attention of your hearers. It is hard enough to keep it, at the best. A bird flying in at an open window, a dog trotting down the aisle,

an uneasy small boy, can take the attention of the audience from the most eloquent speaker. I have seen a college president close an address to a chapelful of students with weighty and fitting and earnest words, at the same time tugging at his watch, which, seemingly more sensible of the fitness of things than he, refused to quit his pocket. It is safe to say that nine-tenths of his hearers were more interested in the struggle with the time-piece than in the words, important as they were. He could well have waited until quite through before ascertaining whether he had spoken too long, or not long enough, or just the proper time.

You have all seen clergymen who ended their sermons by a general arrangement of the articles on the desk,—closing the Bible, putting the hymn-book carefully upon it, straightening out the big book-mark, putting the watch into one pocket and the handkerchief into another, turning down the pulpit lamp, and so on. And all this, perhaps, while the solemn words of an eloquent and able sermon were lingering on the air, and the congregation were waiting to bow their heads, while the preacher prayed that God would bless his words. But that congregation were not thinking of those solemn words, for the speaker had in an instant taken their thoughts from duty, devotion, eternity, God, to the time of day and the gas. The good man in the pulpit didn't know what he was doing. It was simply a habit; but what a remarkably bad habit!

I have seen a college professor reading a learned and interesting lecture before a large and intelligent audience, and all the time, apparently, interested only in keeping the edges of his manuscript squared, and in seeing to it that the pages that he had read were placed in exactly the right spot on the desk. It would have been better even to

have dropped each page on the floor as he read it ; for then he would have seemed to be lost in his subject. But you should never be so lost in your subject that you do not know exactly what you are about. At all events, acquire good habits before you permit yourself to lose yourself before an audience.

I once attended a lecture in Chickering Hall, New York. It was delivered by a very presentable young man, and was really worth listening to ; but the whole effect was ruined by the drinking habit of the speaker. He seemed to be continually thirsty, and at the end of every paragraph stopped and deliberately drank from a glass of water on the desk, and with every draught smacked his lips approvingly. He had not spoken fifteen minutes before we were all waiting to see him take his next drink, and were all smiling at the accompanying smack. I remember that lecture now, after a lapse of years, only as an exhibition of very vulgar drinking.

This brings to mind an anecdote that I have recently seen somewhere in print. . It was told as illustrating the self-control of Père Hyacinthe, the famous French pulpit orator. He was preaching with his wonted fire and fervor, and stopped an instant to moisten his lips. But the glass on the desk was empty. He thought to fill it from a pitcher beneath the desk ; but the pitcher, too, was empty. Then he asked for water, and waited quietly and silently until it was brought. He drank, and then, and not until then, took up his discourse and went on triumphantly ; and the audience were all ready to go on with him. Had he continued his sermon while the water was being fetched, the congregation would have been more intent upon watching for the person who should bring it than upon the words of the speaker ; and he would have run the risk of having

an important thought interrupted, or a fine period ruined, by the advent of the water-carrier.

Rest assured that your audience will follow your thoughts expressed in action, more intently than those expressed in words. If you feel a draught on the back of your neck, and glance around to find its source, you will instantly have the audience, not listening, but wondering what you did that for. Better stop deliberately and ask the proper person to close the opening which is causing the draught. Then, after waiting quietly until that is done, go on with your speech. Remember that you cannot make a movement on the platform which your hearers will not see. Do not imagine that you can slyly pull down a refractory cuff, or wriggle yourself into comfortable relations with your collar, unseen by the audience. At your first movement they cease to be auditors and become spectators, interested only in seeing what you are doing ; sympathizing perhaps with you in your endeavors, but — listening? No. If the cuff must be pulled down, pull it down, and then go on with your speech. If the collar chafes, arrange it and then go on. Better still, pay some attention to these matters — they are not trifles — before facing your audience.

I remember the hilarity a speaker occasioned — in the days when trousers were worn tighter than now — by rising, and, as he walked forward to his place on the platform, endeavoring to kick down that aspiring garment, making movements not unlike those a neat cat makes after crossing a muddy street. That was much worse in its effect on the audience than the forgetfulness of a friend of mine, who lectured for an hour and a half one evening, in very correct attire, with his trousers rolled up about three inches. And there had been no weather report from London that day, either. He was intent on his subject, and so were his

audience after they had become accustomed to his unusual appearance. But both of these speakers had to contend at first with an audience inclined to laugh at them. That is a misfortune to be avoided.

These suggestions may seem to concern trifles. But, take my word for it, you will not think so when you come to face the Argus-eyed audience.

CHAPTER XI.

GESTURE.

I say, but mark his gesture.

Othello.

There was speech in their dumbness, language in their very gesture.

Winter's Tale.

Action and accent did they teach him then;

"Thus must thou speak, and thus thy body bear."

Love's Labor's Lost.

Suit the action to the word: the word to the action. *Hamlet.*

GREAT orators have been great orators, not on account of their gestures; sometimes, in spite of them. We know of Clay that he made graceful gestures; we read that Webster made few, and the only one that has been described violated all the rules laid down in the manuals of elocution. Matthews, in his "Oratory and Orators," says that Webster, speaking of the Buffalo platform in 1848, said: "It is so rickety that it will hardly bear the fox-like tread of Mr. Van Buren." As he said "fox-like tread," he held out the palm of his left hand and ran the fingers of his right hand down the extended arm with a soft, rapid motion, as if to represent the kitten-like advance of the foxy advocate upon this rickety platform. "A shout of laughter testified to the aptness of this sign-teaching."

You have often heard that Wendell Phillips made very few gestures, and yet his biographer says that he made many. They were so natural, he so exactly suited the action to the word, that the gestures, as gestures, made no impression on the audience. And that is exactly what all gestures should be. As Mr. Long says in his advice to

young speakers (see Chapter XIII.), Do not "make" gestures; the movements of the arms and hands that come unconsciously are best.

But if that is true, why learn to breathe, to articulate? Why learn to be natural? As I understand Mr. Long, and as I believe, the speaker — not the student — should not "make" gestures; but it does not follow that the student should not learn something about gesturing.

You have learned to control the lips and the tongue, so that they obey your will; why not learn to control your arms and hands, so that they, too, will obey you? How? Well, one way is much like the way in which you learned to control your lips and tongue; by the aid of a mirror. Stand before a glass and see what your arms and hands are doing. I know the sneer that is made at the "looking-glass orator." If by that is meant the man who rehearses before his mirror the gestures he will make in the speech he is to deliver at the banquet, or before the jury, or in the pulpit, or on the platform, then I find no fault with sneer or sneerer. But why should not the lad, the young man, in college or out, who is learning the rudiments of speech-making, not take some pains to find out how his arms are behaving? And how can he better gain this knowledge than before the mirror? That is, to his eyes, what the phonograph or the mimicking teacher is to his ears.

A wise teacher or critic can help you much; but if you can see yourself, you can make better progress. But what are you to aim at? Simply to get command of the arms and hands, and indeed of the whole body. I do not believe in any theory of gesture which teaches what gesture means this and what gesture expresses that. That theory belongs more to the actor's art than to the orator's. Not that practice on that theory will not be advantageous; not

that the Delsartian decomposing exercises and all the others are not excellent. But they are excellent only in that they give control of the limbs, of the body. So is fencing excellent, and boxing, too, as aids to the speaker. *Anything* that puts the awkward, unruly, always-in-the-way members under control is excellent.

So I advise you to "make gestures" in your practice. When you are to "speak a piece," not only study its delivery, but study its gestures. Study to decide just where and how you would gesticulate were you speaking those words *extempore*. Do not strive to make complicated, elaborate gestures, but seek for such movements as will emphasize the thought, illustrate the thought. In gesture, as in everything else, strive for naturalness. Bear in mind that gestures are the least important part of your speech, but that they are worth making well. You ought to make them in your routine speaking, whether you think they add to or detract from the force of your speaking. Study your style, and after much study decide whether you ought to make more gestures or fewer, or none at all. You may be given to too much gesture. Restrain yourself sternly. Many a good speech has been spoiled by elaborate and constant gesture. Do you think you make too few? Do not make more unless they make themselves. Now, of course, I am speaking of your style as a speaker, not as a student of speaking.

I have no rules to give. I have nothing to say about "prone" or "supine" hands. I simply say: In some way, get control of your hands and arms; get accustomed to the "feeling" of putting them out, emphasizing with them, pointing with them, gesturing with them. And remember that gestures are made with the hands, not with the arms alone. You have seen beginners make gestures with

their arms ; the hands were mere appendages, without life or feeling. Put out your hands, raise your hands, point with your fingers, feel your gestures to your finger-tips.

If I might make a list of "don'ts," after the fashion of the day, it would read : —

Don't hurry with your gestures. Start them before the thought they are to emphasize, and stop them after you are through, not before.

Don't let the thumbs hang limp on the hand.

Don't wriggle the fingers as the hands hang by your side.

Don't look at your hands as you gesture.

Don't make gestures with your arms.

Don't hold the fingers out stiffly.

Don't let the fingers curl up limply.

Don't hold the hands as though you had bird-shot in each hollow, and feared that it would roll out.

Don't look where you point, unless you want the audience to look there too.

Don't make a gesture for the sake of the gesture.

Don't strive to make odd or unusual gestures.

Don't make a gesture that doesn't mean something to you.

Don't make a gesture that seems to you unnatural because somebody says it's a "pretty gesture."

Don't make too many gestures.

Don't "make" *any* gestures. Let them make themselves.

I have a public speaker in mind whose gestures are, to many who hear him, a constant grief. And yet he never makes an awkward movement ; he is perfectly graceful ; he seems to have absolute control of his hands : he can express much with them, and he does. He gesticulates

constantly ; his hands are almost never still. There is not a particle of repose, and, so, many a hearer becomes fascinated with those never-resting, sinuous, graceful, expressive hands, and what the man says becomes of secondary importance.

I have in mind another public speaker who stands at his desk and reads from his manuscript, and never raises a finger ; and sometimes I wonder how he can help emphasizing a point now and then, and thus adding to the effect of his excellent discourse. Here are two extremes. Both portraits are drawn from life. Of the two I prefer the latter style. Neither is good. There is a golden mean.

Among my pupils I almost always find that the best athletes make the best appearance on the platform. Men who in the gymnasium, by club-swinging, by running, by wrestling, by bar exercise, by exercise on the flying rings and on the trapeze, by fencing, by boxing, have learned to control every muscle, show that control when they walk, when they stand, when they gesture. And so I say, get this control in some way, and add to it by all the practice in speaking, possible. Walk to the platform firmly, deliberately ; bow, if you please, quietly ; stand, well poised on your hips, in an easy, not a slouching, attitude. Move when you please, and as though you meant to move and were not afraid to.

Here is another list of "don'ts" :—

Don't scrape the floor with your feet as you walk.

Don't look down, while going upon a platform and walking across it, as though searching for a stray dime.

Don't swing your arms as though they were fastened to your shoulders by pins.

Don't walk to the extreme edge of the platform.

Don't bow as though your spine was a poker with a hinge near the lower terminus.

Don't bow as though the hinge was in your neck.

Don't think that you must keep your eyes on your audience while you are bowing. *

Don't put one foot forward and try to bow over it.

Don't scrape one foot backward when you bow.

Don't forget to bow when you are through. It looks well for a young man to be respectful.

Don't stand in the "position of a soldier."

Don't stand with the toes of both feet to an imaginary line.

Don't straddle.

Don't sag down on one hip and thus bend the other knee.

Don't cross one foot over the other as you walk, while speaking, or while quitting the platform.

Don't, at the end of a sentence, stop, walk deliberately just so far, and then begin again.

Don't hurry in quitting the stage (unless the audience are unfriendly and seem inclined to egg you off).

These "Don'ts" leave you little to do except to walk in a natural, gentlemanly way to the platform, neither stamping, striding, nor mincing; to stop, well back from the front; to bow as a young man should who has the privilege of speaking before such an audience. This bow should be a grave and dignified bending of the head and body. A very slight moving forward from the hips. It should not be hurried; neither should you be in haste to begin your speech.

Begin in a clear, natural voice, that you are quite certain will reach every person in the audience. If, when you

begin to speak, there is the buzz of conversation, the rattle of papers, the flutter of fans, speak so loudly, so clearly, so distinctly, that every one will know that you are speaking, and stop the noise. Having thus secured attention, drop the voice until you are speaking in your most natural key, and with your natural force, always making sure that you are heard. After talking a bit to one part of the audience, turn to another. Do it deliberately and do it while talking. Never walk forward as though *that* was the place in your speech where you had *decided* to walk. Make every movement mean something.

There is a curious tendency in many speakers, especially beginners, to step one foot over the other in moving on the platform, thus for an instant presenting a most awkward and cross-legged appearance. The explanation is simple. You think you will move to the right. Unconsciously you move the body with the thought, and the weight falls on the right foot. Now if you step it must be with the left foot; and so if you are on the left side of the platform and are to move to the right, you will lift the left foot over the right. Try it and see. The remedy is simple: throw the weight upon the left foot when about to move to the right, and *vice versa*.

Do not move too much. You have seen speakers who constantly moved, not walked, as though standing on a hot stove. Others will stand as though their shoes were screwed to the floor. Others will sag down upon one hip and cock the other knee forward, in the burlesque "statesman attitude." When you get before the big mirror that I recommend, you can see for yourself whether you have these faults. Lacking the mirror, ask that useful friend, of whom I have spoken, to tell you what you are doing.

Practice faithfully in all these matters of breathing, articulation, delivery, gesture, attitude, and when you go before an audience strive to forget them all, and put your whole soul and your well-schooled body into your speech. Then you will speak.

CHAPTER XII.

PHYSICAL EARNESTNESS.

Come, give us a taste of your quality; come, a passionate speech.

Hamlet.

Let us talk in good earnest.

As You Like It.

Are you in earnest, then, my lord?

Titus Andronicus.

IN "Before an Audience," of which I have before spoken, Mr. Shepard has a chapter entitled "Physical Earnestness." Every speaker ought to read it. I will quote briefly from it.

"With an adequate use of his will, an adequate knowledge of what he is about, the speaker will make a right use of his physical organization, — will be physically, as well as morally or spiritually, in earnest. If he makes no use of his will, forgets it, and 'thinks only of his subject,' or of the laws of emphasis taught by the elocution books, he will make no use, or he will make a misuse of his physical organization. If the will be dormant, the physical organization will be of no assistance to him; will be a hindrance to him the rather."

I agree with this heartily, but I would modify the thought a little and say that when the speaker has "an adequate knowledge of what he is about"; knows what he is to say, and how he *should* say it; has *mastered* the rules of this particular "elocution book," so that he does not have to think of them, — so that he applies them unconsciously, — then he must use his will in order to make a right use of his physical organization. He must be physically in earnest. But I would not modify what follows a particle. It is an admirable setting forth of an important fact. The

advice, moreover, is just as good for the college or university student as for the theological seminary student; just as good for the would-be lawyer or teacher as for the would-be preacher.

“The way to be vivacious is to be vivacious. The education is all done upon one side of the man, — the inside, the intellectual side, — and it fails in not getting in something in the way of ‘earnest’ education on the physical side, — the outside, — which it is the fashion to look upon as the lower side. But it is the side of the emotional nature, which is five-eighths of a speaker’s success; it is the side of common sense, of practical judgment, of mesmeric power, of vivacity, of unction, of adequate voice, of knowing what you are about. There is a fallacy and mischief in tracing all the short-comings of the preacher [speaker] to his deficiency in moral or spiritual earnestness. It is not earnestness in the ordinary sense that the man needs. He is probably more in earnest in that sense than he ever was; more intellectually, morally, spiritually in earnest. It is physical earnestness that he needs.”

I have an incident in mind that admirably illustrates this point. I am sure Mr. Shepard would have been glad to use it. Would that he were alive that he might, and that he might do more good work for the public speakers that are to come. The incident was told to me by a dear friend, an old gentleman.

“I was riding on the cars one day when, at a certain station, a young man came in. I was glad to see him, for he was one of my boys; I had known him from babyhood. He had graduated from college with honor, then had a brilliant career in one of the best theological seminaries in the country, then spent three years in the universities of Europe, and now was home and looking for a charge. You wouldn’t think such a man would have to look long; but I knew that he had preached for congregation after congregation, and no one ‘called’ him.

“‘Where are you going, Charlie?’ I asked, as he sat down by my side.

“‘Oh, up to Blankville to preach for them. No use, though, I suppose,’ he added, gloomily; ‘no one seems to want me. I don’t understand it.’

“‘But I do, Charlie,’ said I; ‘and you must let me tell you. You preach as though you didn’t believe a word of what you say, and as though you didn’t want any one else to believe it either. Now, to-morrow you will preach in Blankville, and unless you wake up, you won’t get another chance. Do you go into that pulpit and preach to those people as though you thought it was the last time you were to preach salvation to dying men, and the last chance of salvation they were to have. Be dead in earnest; pound the Bible; wake them all up; wake yourself up!’

“Charlie had got pretty red by this time. ‘I don’t want to make a fool of myself,’ he growled.

“‘Yes you do; that kind of a fool. Take my advice. Good-bye,’ and I got off the train, and left the young preacher in no very good humor. The next I heard from Charlie was when a telegram reached me from him. It read:—

“‘*Veni, vidi, vici; and I owe it all to you.*’

“He had preached three times, and then received a unanimous call. He’s there yet, and very successful. There’s a true story. Tell it to your students in elocution.”

I have, often, and am glad to do it again. It is better than a volume of rules. Be in earnest. Yes. But that is not enough. Let your hearers know and see that you are in earnest. Make them believe it. It is said that that is too much like acting. Yes, it is acting, if you are *not* in earnest; if you do not believe what you say. But you

have no business before an audience unless you "have something that you desire very much to say," as Colonel Higginson puts it. But how about declamations and college orations, and that sort of thing? you say.

I believe — I know — that the student can acquire physical earnestness, and he should strive to acquire it just as assiduously as he cultivates his voice, or his articulatory powers. Declamations, college orations, are to give him a chance to do this. I have often had students, whom I was imploring to be more earnest in manner, say, "I can't do it with this declamation. If it were my own production I could be earnest." But I have never known any one of these same students to deliver his own production a whit more earnestly. No; there is no good reason why you should not be in earnest in speaking even a cut-and-dried declamation. I do not mean that I should expect you to select a declamation that expressed opinions quite contrary to your own, and then try to deliver it as though you meant every word of it. That, indeed, would be acting; and while it is not bad practice for developing physical earnestness, still I do not recommend such practice. If your preparatory work is in declamation, choose, for your speaking, words that express opinions which you hold. Then you simply adopt the phraseology of the writer, with which to express your own views; and there can be no excuse for lack of vivacity, — of expressed earnestness. I repeat it: physical earnestness can be acquired, and ought to be acquired, while you are in the formative period. Then, when you go out into the world, and find you have a message to deliver to waiting men, they will listen to it, and they will believe it and you more readily than though you had waited to do your practicing upon them.

When, in 1883, Mr. Matthew Arnold came to this country, there were thousands eager to hear what the great English critic had to say. Let me quote to you several paragraphs from the *New York Times's* report of his first lecture in New York city:—

“Chickering Hall was crowded to its walls, by a brilliant audience, assembled to hear Mr. Matthew Arnold's first lecture.

“Mr. Arnold gazed around the gallery, and began his discourse in a rather low and harsh tone. He held his printed lecture in his hand and referred to it almost every moment. While he was speaking he made no gestures, but constantly turned his head from side to side. He did not open his mouth once wide enough to show his teeth, and pursed up his lips in such a way as to smother most of his consonants. He dropped his voice so, at the close of each sentence, that the last two or three words were wholly inaudible at a distance of twenty feet.

“During the first part of his lecture he was interrupted by cries of ‘Louder!’ ‘Can't hear you!’ He did not speak any more loudly, however. ‘Mr. Arnold, we can't hear you,’ said a voice from the rear of the house. The lecturer then spoke a trifle more loudly.

“Many persons remarked, while leaving the hall, that they had not heard half of it.”

Now, to what were due the obvious faults in Mr. Arnold's delivery, his faulty enunciation, his indistinct articulation, his failure to read loud enough to be heard? Lack of experience before audiences? Oh, no. Lack of earnestness of purpose? No. Mr. Arnold was one of the most earnest men that lived. He was nothing if not earnest. He believed every word he said. Mr. Arnold had a total lack of ability to express this earnestness. He had no physical earnestness. His admirable essays lost much of their charm when he read them. Give to such a man as he some elocutionary training, some idea of the importance of physical earnestness, and with what pleasure would the waiting thousands have listened to him.

The result of this first lecture before an American audience was good. Mr. Arnold, influenced by his friends and the manager of his lecture course, put himself in the hands of a teacher of elocution, and in a few weeks was able to go on with his public speaking with fair success. He managed to make himself heard.

Right in this connection let me refer to the case of another famous Englishman, Canon Farrar. He, too, came to this country as a lecturer, and the *Times*, in reporting his first public appearance, said that his "voice was murderous," and that he did not know what to do with his hands. Canon Farrar was quite surprised, so he said, at this exhibition of the "frankness of the American press"; and with equal frankness admitted that he was, he knew, perfectly destitute of any powers of oratory, and had had absolutely no training in elocution. Thereupon the *Times* answered, that as a lecturer is a public performer, he has no business upon the platform unless he can supplement his written matter with oratorical graces. That he is an accomplished writer does not prevent him from being an incompetent lecturer. It added: "It is true that if he be notorious enough many people will pay money merely to look at him. But in that case he is not a lecturer, but simply a show; and there is a lack of dignity and delicacy in a man making a show of himself for pay."

These last words are too harsh to be applied to such a man as Canon Farrar, but there is solid truth at the bottom of them.

We have wandered a little from the subject just now in hand; let us return to it. It was physical earnestness, I am sure, that Emerson was thinking of when he wrote:—

"He [some one who is looking for an orator] finds himself, perhaps, in the Senate, when the forest has cast out some wild, black-

browed bantling, to show the same energy in the crowd of officials which he had learned in driving cattle to the hills, or in scrambling through thickets in a winter forest, or through the swamp and river for his game. In the folds of his brow, in the majesty of his mien, Nature has marked her son; and in that artificial and perhaps unworthy place and company shall remind you of the lessons taught him in earlier days by the torrent in the gloom of the pine woods, when he was the companion of the mountain cattle, of jays and foxes, and a hunter of the bear. Or you may find him in some lowly Bethel, by the seaside, where a hard-featured, scarred, and wrinkled Methodist becomes the poet of the sailor and the fisherman, whilst he pours out the abundant streams of his thought through a language all glittering and fiery with imagination, — a man who never knew a looking-glass or a critic, — a man whom college drill or patronage never made, and whom praise cannot spoil, — a man who conquers his audience by infusing his soul into them, and speaks by the right of being the person in the assembly who has the most to say; and so makes all other speakers appear little and cowardly before his face. For the time his exceeding life throws all other gifts into the shade, — philosophy speculating on its own breath, taste, learning, and all, — and yet how every listener gladly consents to be nothing in his presence, and to share this surprising emanation and to be steeped and ennobled in the new wine of this eloquence !”

What was Patrick Henry’s famous speech but a tremendous exhibition of physical earnestness, if the account given in Randall’s “Life of Jefferson” be true ?

“Henry rose with an unearthly fire burning in his eye. He commenced somewhat calmly, but the smothered excitement began more and more to play upon his features and thrill in the tones of his voice. The tendons of his neck stood out white and rigid like whip cords. His voice grew louder and louder, until the walls of the building, and all within them, seemed to shake and rock in its tremendous vibrations. Finally, his pale face and glaring eye became terrible to look upon. Men leaned forward in their seats, with their heads strained forward, their faces pale, and their eyes glaring like the speaker’s. His last exclamation, ‘Give me liberty, or give me death !’ was like the shout of the leader which turns back the rout of battle. The old man from

whom this tradition was derived added that, when the orator sat down, he himself felt sick with excitement. Every eye yet gazed entranced on Henry. It seemed as if a word from him would have led to any wild explosion of violence. Men looked beside themselves."

Professor Moses Coit Tyler in his "Life of Patrick Henry" quotes John Roane, who heard the speech, as saying that "the orator's voice, countenance, and gestures gave an irresistible force to his words, which no description could make intelligible to one who had never seen him or heard him speak."

It certainly is not necessary for me to say that physical earnestness, not backed by moral or spiritual earnestness, is but the tinkling brass, the sounding cymbal; but it does seem necessary to say more than once, and as emphatically as possible, that, without physical earnestness, moral or spiritual earnestness too often fails to make itself known; does not get a hearing. Do not misunderstand me. I am not advocating rant and bluster on the platform. I would not have you "tear a passion to tatters, to very rags," even in the endeavor to acquire physical earnestness. Spurgeon is quite right when he says that "it is an infliction, not to be endured twice, to hear a brother, who mistakes perspiration for inspiration, tear along like a wild horse with a hornet in his ear till he has no more wind, and must needs pause to pump his lungs full again."

Dr. Sumner Ellis in his "Life of Edwin H. Chapin," one of the most eloquent men this country has produced, writes thus:—

"But a supple and powerful body and a facile and ample voice do not make an orator; but are only the needful agents or instruments of the oratorical genius, which is a higher gift. What the superb organ is to the gifted musician and his music, such are the bodily powers to the eloquent soul. They are not the basis of oratory, but only its

aids. Back of action and voice lies the secret of speech that charms and overpowers. In all ages the wise ones have heaped satire on the rant and noise, born of the abundant flesh, which affect to be eloquence. In his earlier life Chapin may have been sometimes betrayed by the exuberance of his physical powers into this fault so exposed to satire. He confessed to having lost the favor of the Boston Mercantile Library Association by the boisterousness of his first lecture before it. His ordinary preaching, in that heyday of his life, when his inner resources scarcely balanced his outer energies, was, no doubt, as largely mixed with physical forces as the laws of a sound criticism would allow. It was, however, a coveted and not an injurious magnetism to the people, who flocked to have the fiery currents sweep through them, and a sure sign of a ripe greatness of no ordinary type, since it is the law of eloquence, with the advancing years to draw less of its sway from the body and more from the soul."

Let me warn you against seeking to hide poverty of thought, want of true feeling, behind an excess of physical earnestness and simulated emotion. Henry Ward Beecher used to tell this story of his father, Dr. Lyman Beecher: Coming home from church one day, he said, "It seems to me I never made a worse sermon than I did this morning." "Why, father," said Henry, "I never heard you preach so loud in all my life." "That is the way;" said the Doctor, "I always holler when I haven't anything to say."

Dr. William Mathews, in his "Oratory and Orators," very truly says:—

"Force is partly a physical product, and partly mental; it is the life of oratory, which gives it breath, and fire, and power. It is the electrical element; that which smites, penetrates, and thrills. It does not necessarily imply vehemence. There may be energy in suppressed feeling, in deep pathos, in simple description, nay, even in silence itself."

Yes; and to express all this, accomplish all this, there must be physical earnestness.

After the centennial celebration of the Inauguration

of Washington, in New York city, Dr. MacArthur in the *Christian Inquirer* thus gave his impressions of the oratory at the banquet:—

“Mayor Grant presided with dignity and fitness in every way; but his voice is thin, and when raised sufficiently to be heard in so large a hall, it became shrill.

“Governor Hill’s address was well written; but although his voice was clear, his delivery lacked most of the elements of impressive oratory, as he read every word he uttered.

“Ex-President Cleveland spoke from memory. He was more distinctly heard, and many of his utterances were heartily appreciated.

“Gov. Fitzhugh Lee and Senator Daniels, both of Virginia, spoke with freedom, and, although at times they were explosive, and at other times their voices would drop at the ends of sentences, they were heard with reasonable pleasure.

“Senator Evarts spoke in so low a tone that only those within a few feet of him could hear even a syllable that he uttered.

“President Eliot of Harvard College was received with enthusiasm: his intellectual countenance arrested attention and awakened interest. His voice was clear, his enunciation perfect, and his rhetoric beautiful. One regrets that he did not declaim his short and finished speech. He was obliged to look at his notes at the beginning of almost every sentence that he uttered. This method of delivery detracted seriously from the effect of his otherwise admirable address. It certainly is strange that a college president could not commit to memory a short speech; he would not permit a sophomore to speak in a college classroom as he spoke at this historic banquet.

“But Mr. James Russell Lowell was the greatest disappointment; he could be heard only by those within a few yards of where he stood; he spoke also in a hesitating, doubtful, and apparently uninterested manner, so far as he himself was concerned. We had heard so much of his ability as an after-dinner speaker that expectation was great; and the disappointment was correspondingly great. He spoke for a time *memoriter*; then he stopped suddenly and completely, and was obliged to stand in silence until he could adjust his glasses and find his place on his notes. The disconnected character of his sentences for a time afterward indicated that he did not find the right place. Then came a minute or two of free utterance, then again dead silence, a

search for the lost glasses, and a fumbling of notes for the lost place. His address was marked by a tinge of pessimism, not to use a stronger term. His speech reads well when printed from his notes, but it was heard with much disappointment.

“Ex-President Hayes surprised his best friends, and amazed and confounded his enemies, by the clearness of his thought and the vigor of his speech.

“General Sherman was amusing and forceful; he made a good speech, without making any effort, apparently, to do more than talk out his thought in his simple, honest, rugged way.

“It must be admitted that the speech of the evening was made by President Harrison. The hour was late, or rather, early, and people were weary; but he aroused enthusiasm to a much higher tone than it had reached during the evening. His style is graceful, his gestures flowing, his speech crystalline in clearness. All his thoughts were pervaded by a spirit of noble patriotism and of genuine Christian devotion.”

It is pretty evident from this description that the successful orators—and how few they were—had physical earnestness, and obeyed the laws of elocutionary training; and that the failures were due to a disregard of these laws and an utter absence of physical earnestness.

CHAPTER XIII.

SUGGESTIONS BY EXPERIENCED SPEAKERS.

A precedent of wisdom, above all princes. *King Henry VIII.*

And I will stoop and humble my intents
To your well-practic'd, wise directions.

King Henry IV.

Full of wise care is this thy counsel.

King Richard III.

WHILE preparing this book, I took the liberty of writing to several gentlemen, who have a wide and deserved reputation for their oratory, asking them for the suggestions they would make to young men whom they wished to start right, on the path leading to successful public speaking. They were asked to make suggestions especially as to *manner*. "Of course," I wrote, "the foundation of all successful public speaking must be knowledge. The speaker must have something to say. But having something to say, how shall he say it? How shall he acquire a good manner?" I knew that advice from men of their position and reputation would infinitely outweigh with young men the words of any Professor of elocution and oratory. I am, therefore, very glad to be able to print the following letters, and to express my hearty thanks to the gentlemen who wrote them, for enabling me to do such a service to the young men who shall study this book.

From Col. THOMAS W. HIGGINSON.

"DEAR PROFESSOR SMITH. — I am very glad to hear that you are interesting yourself in training young men to speak in public. In my opinion there is no part of training more important in a country

like ours, where each man is to do his part in conducting the government, and where so much of his influence must proceed from meeting his fellow-citizens face to face, and holding his own among them. The frank encounter of the platform, the canvas, or the town meeting, takes the place in our time of the old sword-and-buckler controversy; but it calls for many of the same qualities, and a man must always have his weapons in good order. The general aptitude of Americans for this kind of service, as compared with the race from which we chiefly sprang, is very noticeable, and an important result of our civilization.

"I am glad if you have found my little book, 'Hints on Writing and Speech-making,' of any service to you, and shall feel honored by any use you can make of it in your forthcoming work.

"Cordially yours,

"THOMAS WENTWORTH HIGGINSON."

I have already quoted from the valuable little book to which Colonel Higginson refers. I cannot do better than to supplement his letter by further extracts from it.

"The number of graduates going forth each year from our American colleges must be several thousand. . . . The majority of all these graduates will be called upon, at some time or other during their lives, to make a speech, as will thousands of young Americans who have never seen the inside of college or academy. Perhaps a few hints on speech-making may not be unavailing, when addressed to this large class by a man much older — one who has made so many speeches that the process has almost ceased to have terror to him, whatever dismay it may sometimes cause to his hearers. Certainly there are a few suggestions, not to be found in the elocutionary manuals, and which would have saved the present writer much trouble and some anguish, had any one thought of offering them to him when he left college.

"The first requisite of speech-making is, of course, to have something to say. But this does not merely mean something that may be said; it means something that must be said. . . . The first rule for public speaking, therefore, is, *Have something that you desire very much to say.*

"The second rule is, *Always speak in a natural key, and in a conversational manner.* . . . But how to reach that easy tone is the

serious question. . . . If people are shy and awkward, and conscious about their speeches, how shall they gain an easy and unconstrained bearing? That is, how shall they begin their speeches that way?—for after the beginning, it is not so hard to go on. There is one very simple method, and yet one I have seldom known to fail. Suppose the occasion to be a public dinner. You have somebody by your side to whom you have been talking; to him your manner was undoubtedly natural; and if you can only carry along into your public speech that conversational flavor of your private talk, the battle is gained. How, then, to achieve that result? In this easy way: Express to your neighbor, conversationally, the thought, whatever it is, with which you mean to begin your public speech. Then, when you rise to speak, say merely what will be perfectly true, ‘I was just saying to the gentleman who sits beside me, that—’ and then you repeat your remark over again. You thus make the last words of your private talk the first words of your public address, and the conversational manner is secured. This suggestion originated, I believe, with a man of inexhaustible fertility in public speech, the Rev. E. E. Hale. I have often availed myself of it, and have often been thanked by others for suggesting it to them.”

But I have quoted all that I ought. Read Colonel Higginson’s book.

From the Hon. SETH LOW, President of Columbia College.

“MY DEAR SIR.—Effective public speaking is like the Chinese cook’s receipt: ‘When it tastes so, it is all right.’ It seems not possible to define that ‘so’ in a way to be of much service. Even in the point of manner, that which is natural to one might be intolerable in another. Certainly, I think, the best manner is the quiet, unaffected style one would assume in talking to a handful, with few gestures. Candor, sincerity, and an absence of affectation, with an utterance so clear as to be heard without effort, may be relied upon, I think, to gain the attention of an audience. Only the matter will hold it. The counter influence of the interested audience on the speaker will produce the necessary animation. Doubtless this will show itself in different forms with different men. It seems to me the best advice is, simply, to be natural. It is essential, I think, that the orator, in speaking, should forget himself. These generalizations do not appear to me to

be worth printing, but they are equally at your service, to use or not, as you see fit. I have desired simply to show my sympathy with the work you are trying to do.

“ Respectfully,

SETH LOW.”

From EDWARD EVERETT HALE.

The Rev. Edward Everett Hale, D.D., writes :—

“ I have not myself a great deal of faith in the usual instruction in elocution ; but I think the training of the voice in singing is of value to the public speaker. Probably the phonograph will do more than any teacher. It is the power which has the gift to make us ‘ hear ourselves as others hear us.’ I shall look forward to your book ; certain to learn from it myself much that I need.”

From Gen. STEWART L. WOODFORD.

“ I am glad that you are preparing such a book as you suggest. While I do not know that I can give any hint as to methods in speaking that shall be worth publication, I still wish that I could enforce upon young men who are beginning to speak in public the wisdom of trying to speak naturally. This seems to me the secret of eloquence. Perhaps Hamlet puts it as well in his advice to the players as it has ever been put.

“ With cordial wishes for your success in your good work, I am, truly yours,

“ STEWART L. WOODFORD.”

From the Hon. JOHN D. LONG.

“ There is very little that any speaker can give in the way of instruction. As no man knows the sound of his own voice, so no speaker knows how he ‘ does it.’ There must of course be a natural fitness ; but training and preparation do very much. A young man will do well to commit pieces in good English, and thereby improve his style and vocabulary. He should avoid ‘ making ’ gestures ; for all ‘ made ’ gestures are artificial ; and the motions of the hand and arm which come unconsciously are best and are enough. He should cultivate a natural, easy tone and articulation. He should speak with especial clearness and distinctness, putting his voice at the very outlet of his mouth, and

as little way back from it as possible. He should endeavor to give constant relief to the matter of his speech in the way of touches (not too thick or frequent) of color, sentiment, humor, etc. Let him not be too much afraid of florid or enthusiastic accompaniments. They will gradually tone themselves, and something of the sort is necessary to win an audience. Above all, he should be in dead earnest. Earnestness will make any speech good; but it must be an earnestness which makes itself felt; not always by vehemence; sometimes by its quiet intensity. With kind regards, very truly yours,

“JOHN D. LONG.”

In the letter Mr. Long asked, “Can I do anything better for you than my article in the *Writer* which I send you?” While the article has more to do with matter than manner, and thus does not lie quite within the province of this book, still I am sure that *I* cannot do anything better for *you* than to reproduce it; for (it cannot be repeated too often), the matter, not the manner, is the speech. Have something to say. Here is Mr. Long’s advice; and good advice it is:—

“In response to your inquiry, I must say that I have no well-settled method of preparing speeches. In case of an argument, such as an argument before a committee or a jury, the best plan is, of course, to saturate one’s self with the facts and statistics of the matter in hand, to become infused with the whole atmosphere of the circumstances and interests, then to make a skeleton arrangement of points leading to the conclusion to be enforced, and finally to trust to the occasion for the fitting words in which to give expression to the argument.

“As to set speeches of the more oratorical sort, I have tried all methods. Sometimes I write, and then read from manuscript, which is apt to detract from the interest of the speech, and to impair the sympathetic relation between the speaker and his audience. Sometimes I write, commit carefully, and repeat from memory, which is the usual and a wise practice with nearly all speakers. Sometimes I arrange a line of thought and illustration, putting headings on a piece of paper, or, what is quite as easy, fixing them in my mind, and depending on the moment of speaking for the fitting words. Sometimes I speak ex-

temporaneously, both as to words and to material. I have failed with each method, and succeeded with each method. I succeeded handsomely (for me) in some of the first speeches I ever attempted, thirty years ago, and have lamentably failed in recent ones. The same speech, delivered, so far as I could see, in the same manner, has been at one time and place a success, and at another a dismal failure.

"I am inclined to think, therefore, that the result depends often largely upon the atmosphere of the particular occasion reacting upon the speaker. I have found myself pumping hard and dry before a small, scattered audience, half filling a hall, and hanging back in the rear of it; boys playing a drum-beat on the floor with their heels, and stragglers loitering in and out at the doors; and at another time, with the same speech, in a great hall, before a mighty audience, where there was upon me not only the most intense nervous, but the most intense physical strain, I have found myself sailing, it seemed to me, like a ship under full sail before a fresh breeze. I have been indeed led to believe that anything that tends to physical tension and excitement, like the effort to fill a large hall and to hold the attention of a great audience, is a help in public speaking, and gives tension and excitement to the nervous and mental machinery.

"Few men make speeches without carefully preparing them beforehand. It is rather amusing that so many speakers try to produce the impression that they speak without having made ready. Sometimes it is by beginning with the conventional statement that the call upon them is unexpected, or that they have been absorbed with other demands upon their time. Sometimes in the opening or close, which has been so carefully fixed in the memory that the speaker is secure of it, he injects a word or reference caught from the pending occasion, thus giving the impression that the whole thing is a present inspiration. Then, too, not to put too fine a point on the matter, there are some who on this subject do, with the most unconscionable abandonment, verify the Scripture that all men are liars. I remember a most distinguished man telling me that a long speech of his at a public meeting was extemporaneous, when I read it the evening before set up in cold type for the forthcoming morning paper. Some of the best stump speakers very wisely repeat the same speech as they go from place to place, as you will learn when you go with them. Some of these frankly acknowledge this method; others will so emphatically assure you that they never speak twice alike that you are bound to credit them with an

honest delusion. You rarely listen to an after-dinner speech, however glibly it rolls, that has been wrought *ad unguem*.

"I should say, therefore, do not hesitate to make the most thorough preparation, or to let it be known, if need be, that you do so. It is a good thing, too, to mix in something of humor, never coarse, but of a fine sort, giving flavor as a mite of red pepper flavors a salad. Helpful also is a touch of pathos or sentiment, of which, in a reasonable degree, do not be afraid. Without humor or sentiment no speech goes very close to the heart of an audience. I have often found that some little incident, scene, reminiscence, or bit of landscape has given a source from which to derive a speech. Sitting down to write it, the theme expands, not forward, but in a circle. Some leading thought controls, and around that argument, illustration, application group themselves. The very process of writing, especially a second copying, will develop new trains of thought and illustration of reference. A word as you write it becomes a suggestion, and your pen creates almost as if it were independent of your mind. A vocabulary is, of course, a vital resource for a speaker, though some seem to have been born to a full one. The great aid to this is reading and also committing good authors, a discipline doubly valuable because it furnishes a stock of facts and a stock of words.

"I think the great thing in a speech is earnestness of purpose, and especially of delivery. I would not advise the slightest attention to gesticulation, for that will take care of itself with an earnest speaker, and some of the most earnest and effective seem to dispense with it altogether. The manner is everything in public speaking.

"A good speech consists of a sound, wholesome array of facts, thought, or argument, relieved in the treatment by a picture, a touch of humor, or a play of fancy or sentiment; not afraid of the embellishment of a reasonable fringe of rhetorical flourish, clearly enunciated in the speaking, and delivered with all the force, feeling, and approval that you would put into a struggle for your life."

From the Hon. GEORGE WILLIAM CURTIS.

"DEAR SIR:—You give me a very difficult theme, but I am sure, at least, that, as oratory is an art, the manner of speaking is, for the purposes of art, no less important than the matter. If a man has something to say, it is in vain, for instance, if he cannot be heard. It is equally in vain if his audience will not listen. Is not this, then, the

beginning of oratory, to make yourself heard and to make your hearer wish to hear ?

“As in every art, there are in oratory certain natural advantages which are of great service, but which many great orators have not possessed, such as a pleasant presence, a musical and flexible voice, a graceful carriage. An orator, undoubtedly, must have first of all what I should call the oratorical instinct. It is hard to define it, but it includes the sense of an audience. This in *extempore* debate will give him direct and incisive speech, keep him to the point, supply him with happy illustration and argument adapted to the audience and the occasion. Mr. Beecher once told me that in lecturing he had been sometimes obliged to discard the manuscript which had generally served him satisfactorily, and trust to the moment and the fullness of his mind to touch that particular audience.

“This sense of the audience will enable an orator in preparing an elaborate address to conceive it as a speech to be heard, not as an essay to be read. A manuscript or some convenient form of notes will then be no impediment in delivery. I think that Dumont says that Mirabeau spoke from notes, and so, I think, did Dr. Chalmers. The young orator must not be afraid to take the same pains with the form of his oration, which is largely the oration, that the painter takes with his color, his drawing, his aerial perspective, and his chiaroscuro ; and the poet with his rhythm and his words. Care and taste, the felicitous choice of phrase and happy cadence, do not result in disagreeable artificiality in an oration more than in a poem or picture.

“Some speakers may carefully construct the general scheme of an address, and then trust to the moment to supply the words and the form ; but others can neither do it nor learn to do it. John Bright told a friend, from whom I have it, that he generally wrote out the more essential parts and the conclusion of an important speech. Webster wrote and committed his orations at Plymouth and Bunker Hill, and the eulogy on Adams and Jefferson. Everett wrote his orations and, as he said, impressed them simultaneously on the paper and on his memory. Wendell Phillips's last oration at Harvard, on the Centenary of the Phi Beta Kappa, was in type when he spoke it. Lincoln's address at Gettysburg was read by him from manuscript. The greatest orations have been probably most thoughtfully prepared. The brightest and most effective after-dinner speeches have been probably most carefully considered. But this does not prevent a quick and fortunate use of unforeseen incidents and the remarks of others.

“Peter Harvey says that Mr. Webster said to him that ‘no man who was not inspired could make a good speech without preparation; that if there were any of that sort of people he had never met them.’ He added that his reply to Hayne, the most famous of his speeches, was based upon full notes that he had made for another speech upon the same general subject. ‘If he had tried to make a speech to fit my notes, he could not have hit it better. No man is inspired by the occasion; I never was.’ Again he said, ‘The materials of that speech had been lying in my mind for eighteen months, though I had never committed my thoughts to paper, or arranged them in my memory.’ As for speaking ‘on the spur of the moment,’ Mr. Webster said, ‘Young man, there is no such thing as extemporaneous acquisition.’ Yet Mr. Everett says that Webster made eleven speeches on his trip at the opening of the Erie railroad, and could not have known, when he stepped out of the car to speak, what he was going to say. But every one of them, Mr. Everett said, would have added greatly to the reputation of any other man in the United States. I heard many of those speeches, for I went upon the occasion as a correspondent of the *New York Tribune*, but I recall them only as such speeches as any man accustomed to public speaking, and knowing that he would be called upon to speak at certain points of the journey, would naturally make. They were not comparable to Mr. Seward’s series of speeches in the Lincoln election campaign of 1860, which are only less remarkable than Lincoln’s own speeches in his popular debate with Douglas in 1858.

“In speaking, a young orator should be sure that those farthest from him hear easily. He must, therefore, articulate deliberately and distinctly, and in what is called his natural voice. He should avoid a declamatory and artificial tone, such as is not unusual with clergymen. Nothing is easier than to acquire tricks of speech and manner, and he should be on constant guard against them as against favorite words or phrases in composition. Indeed, the best advice which an older speaker can give to a younger is mainly negative. It consists chiefly in the exhortation not to acquire bad habits of tone, of position, of carriage, of gesture. No man, as I have said, can be an orator who has not the oratorical instinct. If, having that, he studies elocution, he must beware of artificiality. I suppose none of our great orators, for instance, Patrick Henry, Webster, Clay, Wendell Phillips, Beecher, (except, perhaps, Edward Everett) made oratory a study in any other way than by constant and shrewd observation. Conscious rules they probably had none. Their school was practice; but they brought to

the school great natural aptitude, and they did not trust the 'spur of the moment,' but relied upon thought and knowledge, and careful cultivation of the forms of expression.

"I am afraid that what I say will be of little service to you. But I should most gladly aid any young man in his effort to train himself in this most ancient and noble art.

"Very truly yours,

"GEORGE WILLIAM CURTIS."

Mr. Curtis's reference to the lack of oratorical training of great orators brings to my recollection a paragraph by one of them, — Henry Ward Beecher, — which, while at first glance an apparent denial of Mr. Curtis's statement, is simply the same thought put into a little different form.

"But it is said, 'our greatest orators have not been trained.' How do you know? It may be that Patrick Henry went crying in the wilderness of poor speakers, without any great training. I will admit that now and then there are gifts so eminent and so impetuous that they break through ordinary necessities; but even Patrick Henry was eloquent only under great pressure; and there remain the results of only one or two of his efforts. Daniel Webster is supposed, in many respects, to have been the greatest American orator of his time; but there never lived a man who was so studious of everything he did, even to the buttons on his coat, as Daniel Webster. Henry Clay was prominent as an orator; but though he was not a man of the schools, he was a man who schooled himself; and, by his own thought and taste, and sense of that which was fitting and beautiful, he became through culture an accomplished orator."

I trust I shall not seem discourteous to Mr. Curtis, to whom I am indebted for many favors, and to whom the whole country is indebted in very many ways, if by another quotation from Mr. Beecher I show that he, at least, had had special training. In one of his "Lectures on Preaching," before the students of Yale Theological Seminary, he said: —

"It was my good fortune, in early academical life, to fall into the hands of your estimable fellow-citizen, Professor Lovell, and for a period of three years I was drilled incessantly in posturing, gesture, and voice-culture. His manner, however, he did not communicate to me. And manner is a thing which, let me here remark, should never be communicated or imitated. It was the skill of that gentleman that he never left a manner with anybody. He simply gave his pupils the knowledge of what they had in themselves. Afterward, when going to the seminary, I carried the method of his instructions with me, as did others. We practiced a great deal on 'Dr. Barber's System,' which was then in vogue, and particularly in developing the voice in its lower register, and also upon the explosive tones. I found it to be a very manifest benefit, and one that has remained with me all my life long. The drill that I underwent produced, not a rhetorical manner, but a flexible instrument that accommodated itself readily to every kind of thought, and every shade of feeling, and obeyed the inward will in the outward realization of the results of rules and regulations."

I am sure that I cannot more fittingly bring this subject to a close than with the good words of one of the wisest teachers of the art of public speaking this country has ever known,—Dr. Anson J. Upson.

"Though a man may understand perfectly all that can be done by rhetorical art; though he be judicious in selecting his theme, and skillful in its development; though he may have been trained so that by the ever-varying music of his voice, and the force and grace of his gesture, he can, with precision and power, express every phase of thought and feeling, and thus double the impression of the spoken word; yet under all must be that virtue which is at the foundation of all Christian living; under all must be self-forgetfulness, self-sacrifice, or his labor will have been in vain."

CHAPTER XIV.

DECLAMATIONS.

We'll have a speech straight.

Hamlet.

I pray thee, speak in sober judgment.

Much Ado about Nothing.

It is not enough to speak, but to speak true.

Midsummer-Night's Dream.

I add a few brief declamations for class-room and general practice. They will give good opportunity to apply the foregoing rules and suggestions.

THE REPRESENTATIVE ORATOR.

FROM the earliest age of the world, peculiar honor and power have been the reward of the successful orator. He is a factor not to be omitted in computing the causes of human action. No fame is so resplendent, no power so alluring as his. His fame extends from where the storyteller of the East recites in raptured ears his matchless tales, to where in stiff and stately dignity the British House of Lords sits hedged about by ancient usages. No one sweeps every chord of human passion as does he. He revives the sinking spirit, puts hope into the hopeless, gives determination to the undecided, and firmness to the wavering.

No graceful language, no splendid declamation alone, can earn for one the title of representative orator. He must come speaking from soul to soul. He must be charged with ideas. He need not be a profound thinker ;

he need add nothing to literature ; but he must be a true man ; he must add something to history. He must be thoroughly imbued with the principles and sentiments of his age and people. He must be a man of large brain and large heart, of broad views and generous impulses. He must have inflexible courage, for it is often his to be a John the Baptist crying in the wilderness. He must often breast the current of popular disapprobation, borne up by a principle, assured that he will at last triumph.

In him oratory rises to the full grandeur of its mission. It faces Philip with Demosthenes ; it sends the flower of a continent through unknown, untried dangers with Peter the Hermit ; it tears down thrones with Mirabeau ; it sounds freedom's trumpet-call with Henry. Hampden hurling defiance at England, O'Connell speaking for down-trodden Ireland, Phillips for the slave, these are representative orators.

JOHN W. O'BRIEN.

HAMLET'S ADVICE TO THE PLAYERS.

Speak the speech, I pray you, as I pronounced it to you, trippingly on the tongue ; but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hand, thus, but use all gently ; for in the very torrent, tempest, and, as I may say, the whirlwind of passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul to hear a robustious, periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who, for the most part, are capable of nothing but inexplicable dumb-shows and noise. I could have such a fellow

whipped for o'erdoing Termagant ; it out-herods Herod : pray you, avoid it.

Be not too tame, neither, but let your own discretion be your tutor : suit the action to the word, the word to the action ; with this special observance, that you o'erstep not the modesty of nature ; for anything so overdone is from the purpose of playing ; whose end, both at the first and now, was and is, to hold, as 't were, the mirror up to nature : to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now this, overdone, or come tardy off, though it make the unskillful laugh, cannot but make the judicious grieve ; the censure of the which one must, in your allowance, o'erweigh a whole theatre of others. O, there be players that I have seen play, and heard others praise, and that highly, not to speak it profanely, that, neither having the accent of Christians, nor the gait of Christian, pagan, nor man, have so strutted and bellowed that I have thought some of nature's journeymen had made men, and not made them well, they imitated humanity so abominably.

LINCOLN'S FAMOUS GETTYSBURG ADDRESS.

Fourscore and seven years ago our fathers brought forth upon this continent a new nation, conceived in liberty, and dedicated to the proposition that all men are created equal. Now, we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure.

We are met on a battlefield of that war ; we have come to dedicate a portion of that field as a final resting-place for those who here gave their lives that that nation might live.

It is altogether fitting and proper that we should do this. But, in a larger sense, we cannot dedicate, we cannot consecrate, we cannot hallow this ground : the brave men, living and dead, who struggled here, have consecrated it far beyond our poor power to add or detract. The world will little note nor long remember what we say here ; but it can never forget what they did here.

It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us : that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion ; that we here highly resolve that these dead shall not have died in vain ; that this nation, under God, shall have a new birth of freedom ; and that government of the people, by the people, for the people, shall not perish from the earth.

FROM LINCOLN'S SECOND INAUGURAL ADDRESS.

On the occasion corresponding to this, four years ago, all thoughts were anxiously directed to an impending civil war. All dreaded it ; all sought to avoid it. Neither party expected for the war the magnitude or the duration which it has already attained. Neither anticipated that the cause might cease with, or even before, the conflict itself should cease. Each looked for an easier triumph, and a result less fundamental and astounding. Both read the same Bible and prayed to the same God ; and each invoked his aid against the other. It may seem strange that any men should dare to ask a just God's assistance in wringing their bread from the sweat of other

men's faces ; but let us judge not, that we be not judged. The prayers of both could not be answered : that of neither has been fully answered. The Almighty has his own purpose.

Fondly do we hope, fervently do we pray, that this mighty scourge of war may speedily pass away. Yet, if God wills that it continue until all the wealth piled by the bondsman's two hundred and fifty years of unrequited toil shall be sunk, and until every drop of blood drawn by the lash shall be paid by another drawn by the sword, as was said three thousand years ago, so still must it be said, that "the judgments of the Lord are true and righteous altogether."

With malice towards none ; with charity for all ; with firmness in the right, as God gives us to see the right, let us strive on to finish the work we are in ; to bind up the nation's wounds ; to care for him who shall have borne the battle, and for his widow and orphan ;—to do all which may achieve and cherish a just and lasting peace among ourselves and with all nations.

THE PILGRIMS.

From the dark portals of the Star Chamber and in the stern text of the Acts of Uniformity the Pilgrims received a commission more important than any that ever bore the royal seal. Their banishment to Holland was fortunate ; the decline of their little company in the strange land was fortunate ; the difficulties which they experienced in getting the royal consent to banish themselves to this wilderness were fortunate ; all the tears and heart-breakings of that ever-memorable parting at Delfshaven had the happiest influence on the rising destinies of New England.

These rough touches of fortune brushed off the light, uncertain, selfish spirits ; they made it a grave, solemn, self-denying expedition. They cast a broad shadow of thought and seriousness over the cause ; and if this sometimes deepened into severity and bitterness, can we find no apology for such a human weakness ?

Their trials of wandering and exile, of the ocean, the winter, the wilderness, and the savage foe, were the final assurance of success. They kept far away from the enterprise all patrician softness, all hereditary claims to pre-eminence. No effeminate nobility crowded into the dark and austere ranks of the Pilgrims ; no Carr nor Villiers desired to lead on the ill-provided band of despised Puritans ; no well-endowed clergy were anxious to quit their cathedrals and set up a pompous hierarchy in the frozen wilderness ; no craving governors were on the alert to be sent over to our cheerless El Dorados of ice and of snow : no ; they could not say they had encouraged, patronized, or helped the Pilgrims ; they could not afterwards fairly pretend to reap where they had not sown. And as our fathers reared this broad and solid fabric unaided, barely tolerated, it did not fall when the favor, which had always been withhelden, was changed into wrath ; when the arm, which had never supported, was raised to destroy.

Shut now the volume of history, and tell me, on any principle of human probability, what shall be the fate of this handful of adventurers. Tell me, man of military science, in how many months were they all swept off by the thirty savage tribes enumerated within the early limits of New England ? Tell me, politician, how long did this shadow of a colony, on which your conventions and treaties had not smiled, languish on the distant coast ? Student of history, compare for me the baffled projects, the deserted

settlements, the abandoned adventures of other times, and find the parallel of this. Was it the winter's storm, beating upon the houseless heads of women and children? was it disease? was it the tomahawk? was it the deep malady of a blighted hope, a ruined enterprise, and a broken heart aching in its last moments at the recollection of the loved and left beyond the sea?—was it some or all of these united that hurried this forsaken company to their melancholy fate? And is it possible that neither of these causes, that not all combined, were able to blast this bud of hope? Is it possible that from a beginning so feeble, so frail, so worthy, not so much of admiration as of pity, there has gone forth a progress so steady, a growth so wonderful, a reality so important, a promise, yet to be fulfilled, so glorious?

EDWARD EVERETT.

THE EXPLOITS OF THE PILGRIMS.

It is by no pompous epithets or lively antitheses that the exploits of the Pilgrims are to be set forth by their children. We can only do this worthily by repeating the plain tale of their sufferings; by dwelling on the circumstances under which this memorable enterprise was executed; and by catching that spirit which led them across the ocean.

There seems to be this peculiarity in the nature of their enterprise, that its grand and beneficent consequences are, with the lapse of time, constantly unfolding themselves, in an extent and to a magnitude beyond the reach of the most sanguine promise. Did they propose to themselves a refuge beyond the sea from the religious and political tyranny of Europe? They achieved not that

alone, but they have opened a wide asylum to all the victims of oppression throughout the world. Did they look for a retired spot, where the little church of Leyden might enjoy the freedom of conscience? Behold the mighty regions over which in peaceful conquests they have borne the banners of the cross! Did they seek to prosecute a frugal commerce, in reimbursement of the expenses of their humble establishment? The fleets and navies of their descendants are on the farthest ocean; and the wealth of the Indies is now wafted, with every tide, to the coasts where, with hook and line, they painfully gathered up their frugal earnings. In short, did they, in their brightest and most sanguine moments, contemplate a thrifty, loyal, and prosperous colony, portioned off like a younger son of the imperial household to a humble and dutiful distance? Behold the spectacle of an independent and powerful republic founded on these shores!

And shall we stop here? Is the tale now told? Is the contrast now complete? Are our destinies all fulfilled? My friends, we are in the very morning of our days; our numbers are but a unit; our national resources but a pittance; our hopeful achievements in the political, the social, and the intellectual nature are but the rudiments of what the children of the Pilgrims must yet attain. He who, two centuries hence, shall look back on our present condition, will sketch a contrast far more astonishing; and will speak of our times as the day of small things, in stronger and juster language than any in which we can depict the poverty and want of our fathers.

EDWARD EVERETT.

CONSERVATISM.

Speaking of conservatism, George William Curtis once said:—

“A friend of mine was a student of Couture the painter in Paris. One day the master came and looked over the pupil's drawing and said to him, ‘My friend, that line should go so;’ and indicated it lightly on the paper with his pencil. To prove the accuracy of the master's eye, the pupil rubbed out the correction and left the line. The next day Couture came, and looking over the drawing, stopped in surprise. ‘That's curious,’ said he; ‘I thought I altered that. This line goes so,’ he added, and drew it firmly with black upon the paper. Again the pupil rubbed out the correction. The next day the master came again, stopped short when he saw the drawing, looked at it a moment without speaking; then, with his thumb-nail, he cut quite through the paper. ‘That's the way this line ought to go,’ he said, and passed on.

“So the hearts and minds of our fathers marked the line of our true development. Conservatism rubbed it out. The Missouri struggle emphasized the line again. Conservatism rubbed it out. The tragedy of Kansas drew the line more sternly. Conservatism rubbed it out. Then, at last, the Divine finger drew in fire and blood, sharply, sharply, through our wailing homes, through our torn and bleeding country, through our very quivering hearts, the line of liberty, and justice, and equal rights; and Conservatism might as well try to rub out the rainbow from the heavens, as to erase this, the decision of the age.”

TOUSSAINT L'OUVERTURE.

I have selected this extract from the famous lecture of Wendell Phillips, not for public speaking (it has been worn threadbare in that sort of service), but for class exercise. It is in Phillips's best style, and, as an illustration of that style, unsurpassed.

If I stood here to-night to tell the story of Napoleon, I should take it from the lips of Frenchmen, who find no language rich enough to paint the great General of the century. If I were to tell you the story of Washington, I should take it from your hearts, you, who think no marble white enough in which to carve the name of the Father of his Country. But I am to tell you the story of a negro, Toussaint L'Ouverture, who has left hardly one written line. I am to glean it from the reluctant testimony of his enemies; men who despised him because he was a negro and a slave, hated him because he had beaten them in battle.

You remember Macaulay says, comparing Cromwell with Napoleon, that Cromwell showed the greater military genius, if we consider that he never saw an army until he was forty; while Napoleon was educated from a boy in the best military schools in Europe. Cromwell manufactured his own army; Napoleon at the age of twenty-seven was placed at the head of the best troops Europe ever saw. They were both successful; but, says Macaulay, with such disadvantages, the Englishman showed the greater genius. Whether you allow the inference or not, you will at least grant that it is a fair mode of measurement.

Apply it to Toussaint. Cromwell never saw an army till he was forty; this man never saw a soldier till he was fifty. Cromwell manufactured his own army, — out of what? Englishmen, — the best blood in Europe; and

with it he conquered, — what? Englishmen, — their equals. This man manufactured his army out of what? Out of what you call the despicable race of negroes, debased, demoralized by two hundred years of slavery. Yet out of this mixed, and, as you say, despicable mass, he forged a thunderbolt, and hurled it — at what? At the proudest blood in Europe, the Spaniard, and sent him home conquered; at the most warlike blood in Europe, the French, and put them under his feet; at the pluckiest blood in Europe, the English, and they skulked home to Jamaica. Now if Cromwell was a general, at least this man was a soldier.

Now, blue-eyed Saxon, proud of your race, go back with me to the commencement of the century, and select what statesman you please. Let him be either American or European; let him have a brain the result of six generations of culture; let him have the ripest training of university routine; let him add to it the better education of practical life; crown his temples with the silver of seventy years; and show me the man of Saxon lineage for whom his most sanguine admirer will wreath a laurel rich as embittered foes have placed on the brow of this negro.

I would call him Napoleon; but Napoleon made his way to empire over broken oaths and through a sea of blood. This man never broke his word. I would call him Cromwell; but Cromwell was only a soldier, and the state he founded went down with him into his grave. I would call him Washington; but the great Virginian held slaves.

You think me a fanatic to-night, for you read history, not with your eyes, but with your prejudices. But fifty years hence, when Truth gets a hearing, the Muse of History will put Phocion for the Greek, Brutus for the Roman, Hamden for England, Fayette for France, choose Wash-

ington as the bright consummate flower of our earlier civilization; then dipping her pen in the sunlight, will write in the clear blue, above them all, the name of the soldier, the statesman, the martyr, Toussaint L'Ouverture.

TRUTH IN RHETORIC.

An American writer, while painting a vivid picture of the state of society in ancient Rome, gives an electrical emphasis to his statement that everywhere throughout the empire, in the progress of decline, "*rhetoric supplanted truth.*" But how could this be? What antagonism is possible between rhetoric and truth, so that one can supplant the other. Rhetoric is truth, and truth is rhetoric: truth combined with the imagination; truth moist with emotion; truth directed to the accomplishment of a purpose; and none the less true because so combined and directed.

There can be no poetry apart from truth; for the ideal is the highest, truest real. Neither can there be any rhetoric apart from truth; for the true is one of its essential elements. Because in a production accordant with rhetorical rules, results of the reasoning only are given, and not the reasoning process itself, truth is none the less there. Because conclusions only are stated, and not the premises by which those conclusions are reached, the truth is none the less there. In its national emblem, its harp, its lilies, its thistle, its lion, its eagle, a whole nation sees the truth of a proposition expressing the national character, the national hope, the national power; and this is the glory of that emblazonry. And the proposition is none the less true to every mind, because in the national emblem it is vivid to the imagination of every eye.

So, many a proposition may be conveyed into our minds through the feelings of our hearts, as well as through the logic of our heads, or the perceptions of our eyes ; and it is none the less true for that. A thought may be so transfused, flooded all over with passion, that not only are we mentally convinced of its truth, but our hearts respond, sometimes so warmly that every fibre thrills with emotion. This does not make that truth false, but all the more true. The words may suggest to our ear but the tap of a drum, or a single strain of a song we've heard at home ; in the words we may see only the wave of a flag, or the glance of an eye, or the flight of a bird that used to build its nest in the old orchard where we played when we were boys ; if our hearts respond to what we see and hear, if we feel its meaning, so that every man of us is conscious of a quiver, is it any the less true because pulses beat quicker, and moistened eyes flash brighter ?

And yet how many will insist that we are descending from the heights of truth into the contradictions of falsehood, when we affirm, "that is rhetoric." Rhetoric everywhere is all of logic, and much more. It is logic vivified, brightening, enlightening : logic on fire, melting : logic suffused, tenderly moving : logic passionate, exalting. Rhetoric is not falsehood, poetic or passionate ; it is systematized truth, combined with imagination and feeling, for the accomplishment of a purpose.

ANSON J. UPSON.

THE DECLARATION OF INDEPENDENCE.

Paragraphs from an imagined speech of John Adams, written by Daniel Webster in his Eulogy on Adams and Jefferson.

The injustice of England has driven us to arms; and blinded to her own interest for our good, she has obstinately persisted, till independence is within our grasp. We have but to reach forth to it, and it is ours. Why then, should we defer the Declaration of Independence? That measure will strengthen us. It will give us character abroad. The nations will then treat with us, which they never can do while we acknowledge ourselves subjects, in arms against our sovereign. Nay, I maintain that England herself will sooner treat for peace with us on the footing of independence, than consent, by repealing her acts, to acknowledge that her whole conduct towards us has been a course of injustice and oppression. Why then, why then, sir, do we not as soon as possible change this from a civil to a national war? And since we must fight it through, why not put ourselves in a state to enjoy all the benefits of victory, if we gain the victory?

If we fail, it can be no worse for us. But we shall not fail. The cause will raise up armies; the cause will create navies. The people, the people, if we are true to them, will carry us, and will carry themselves, gloriously through this struggle. Sir, the Declaration will inspire the people with increased courage. Read this Declaration at the head of the army; every sword will be drawn from its scabbard, and the solemn vow uttered to maintain it or perish on the bed of honor. Publish it from the pulpit; religion will approve it, and the love of religious liberty will cling round it, resolved to stand with it or fall with it. Send it to the

public halls ; proclaim it there ; let them hear it who heard the first roar of the enemy's cannon ; let them see it who saw their brothers and their sons fall on the field of Bunker Hill, and in the streets of Lexington and Concord, and the very walls will cry out in its support.

Sir, I know the uncertainty of human affairs, but I see, I see clearly, through this day's business. You and I, indeed, may rue it ; we may not live to the time when this Declaration shall be made good. We may die ; die colonists ; die slaves ; die, it may be, ignominiously and on the scaffold. Be it so ; be it so. But whatever may be our fate, be assured that this Declaration will stand. It may cost treasure, it may cost blood, but it will stand. Through the thick gloom of the present, I see the brightness of the future as the sun in heaven. We shall make this a glorious and immortal day. When we are in our graves, our children will honor it. They will celebrate it with thanksgiving, with festivity, with bonfires and illuminations.

Sir, before God, I believe the hour is come. My judgment approves this measure, and my whole heart is in it. All that I have, and all that I am, and all that I hope in this life, I am ready here to stake upon it ; and I leave off as I begun, that, live or die, survive or perish, I am for the Declaration. It is my living sentiment, and by the blessing of God it shall be my dying sentiment : Independence now, and Independence forever !

FREE SPEECH.

Free speech is not merely a spark from an eloquent orator's glowing tongue, even though his utterance has power to kindle men's passions or melt their hearts. Free speech is an eloquence above eloquence. It is an oratory of its own, and not every orator is its apostle.

For many years a Carmelite monk touched the souls of men with the consolation of faith; and Paris, listening, said: "This is eloquence." Then in that trial hour of his history, this same preacher, against the impending and dread anathema of Rome, exclaimed: "I will not enter the pulpit in chains;" and the world said: "Hark! this is more than eloquence—it is Free Speech." Yes, eloquence is one thing and free speech is another. Open Macaulay's history. Lord Halifax was the chief silver-tongue among a whole generation of English statesmen; but though he woke the ringing echoes of many a parliament, and though wherever he went he carried a full mouth of fine English, yet never, in all his public career, did he utter as much free speech as John Hampden let loose in a single sentence, when he said: "I will not pay twenty-one shillings and sixpence ship money."

Edward Everett leaves many speeches; Patrick Henry few. But the great word-painter, who busied himself with painting the white lily of Washington's fame, never caught that greater language of free speech that burned upon the tongue of him who knew how to say: "Give me Liberty or give me Death."

Free speech is like the angel that delivered Saint Peter from prison. Its mission is to rescue from captivity some divinely inspired truth or principle, which unjust men have locked in dungeons or bound in chains. For thirty years

the free speech of this country was consecrated to one sublime idea : an idea graven on the bell of Independence, which says : "Proclaim liberty throughout the land, to all the inhabitants thereof." After thirty years' debate on human liberty, this idea is like Ophelia's rosemary : it is for remembrance ; and it calls to mind the champions of free speech in New England. They are the choice master spirits of the age. Some of them have been hissed ; others hailed ; all shall be revered. As the legend runs, Saint Hubert died and was buried. A green branch lying on his breast was buried with him ; and when, at the end of a hundred years, his grave was opened, the good man's body had dissolved into dust ; but the fair branch had kept its perennial green. So the advocates of free speech shall die and be buried, and their laurels be buried with them. But when the next generation, wise, just, and impartial, shall make inquiry for the heroes, the prophets, and princely souls of this present age, long after their bones are ashes their laurels shall abide in imperishable green.

THEODORE TILTON.

MASSACHUSETTS.

Let me recur to pleasing recollections ; let me indulge in refreshing remembrances of the past ; let me remind you that in early times no States cherished greater harmony, both of principle and of feeling, than Massachusetts and South Carolina. Would to God that harmony might again return. Shoulder to shoulder they went through the Revolution ; hand in hand they stood round the administration of Washington, and felt his own great arm lean on them for support. Unkind feeling, if it exist, alienation

and distrust, are the growth, unnatural to such soils, of false principles since sown. They are weeds, the seeds of which that same great arm never scattered.

I shall enter on no encomium upon Massachusetts. She needs none. There she is. Behold her and judge for yourselves. There is her history. The world knows it by heart. The past, at least, is secure. There is Boston, and Concord, and Lexington, and Bunker's Hill; and there they will remain forever. The bones of her sons, fallen in the great struggle for independence, now lie mingled with the soil of every State, from New England to Georgia; and there they will lie forever.

And where American liberty raised its first voice, and where its youth was nurtured and sustained, there it still lives in the strength of its manhood, and full of its original spirit. If discord and disunion shall wound it; if party strife and blind ambition shall hawk at and tear it; if folly and madness, if uneasiness, under salutary and necessary restraint, shall succeed to separate it from that Union by which alone its existence is made sure, it will stand, in the end, by the side of that cradle in which its infancy was rocked; it will stretch forth its arm with whatever of vigor it may still retain, over the friends who gather round it; and it will fall at last, if fall it must, amidst the proudest monuments of its own glory, and on the very spot of its origin.

DANIEL WEBSTER.

THE EXAMPLE OF THE FATHERS.

We stand to-day on a great battle-field, in honor of the patriotism and valor of those who fought upon it. It is the step which they made in the world's history we would

seek to commemorate; it is the example which they have offered us we would seek to imitate. The wise and thoughtful men who directed this controversy knew well that it is by the wars that personal ambition has stimulated, by the armies whose force has been wielded alike for domestic oppression or foreign conquest, that the sway of despots has been so widely maintained. They had no love for war or any of its works, but they were more ready to meet its dangers in their attachment to the cause of civil and religious liberty. They desired to found no Roman republic, "whose banners, fanned by conquest's crimson wing," should float victorious over prostrate nations; but one where the serene beauty of the arts of peace should put to shame the strifes that have impoverished peoples and degraded nations. To-day let us rejoice in the liberty which they have gained for us; but let no utterances but those of peace salute our ears — no thoughts but those of peace animate our hearts.

Above the plains of Marathon, even now, as the Grecian shepherd watches over his flocks, he fancies that the skies sometimes are filled with lurid light, and that in the clouds above are re-enacted the scenes of that great day when, on the field below, Greece maintained her freedom against the hordes which had assailed her. Again seem to come in long array, rich with "barbaric pearl and gold," the turbaned ranks of the Persian host, and the air is filled with the clang of sword and shield, as again the fiery Greek seems to throw himself upon and drive before him his foreign invader; shadows though they all are, that flit in wild, confused masses along the spectral sky.

Above the field where we stand, even in the wildest dream may no such scenes offend the calmness of the upper air; but may the stars look forever down upon pros-

perity and peace ; upon the bay studded with its white-winged ships ; upon the populous and far-extending city, with its marts of commerce, its palaces of industry, its temples where each man may worship according to his own conscience ; and, as the continent shall pass beneath their steady rays, may the millions of happy homes attest a land where the benign influence of free government has brought happiness and contentment, where labor is rewarded, where manhood is honored, and where virtue and religion are revered.

CHARLES DEVENS, JR.

A PLEA FOR IRELAND.

The sons of Ireland have sworn to be free. The men of Ireland have said : "Long enough have we watched and waited and trusted. Long enough have we been cajoled, derided, and deceived. It is time for us to act !" These were not words tossed to the eddies of the wind. They were in terrible earnest. Silent, straightforward, swift, the cause progressed. Sincere, resolute, and undismayed, with their hearts in their work and their reliance upon God, they created a mighty force. It is now ready to act. Already over the hoarse, surging sea, comes to our ears the sweet voice of Liberty, girding up her loins to battle with the oppressor. Already in the eastern horizon flashes the sunburnt banner of Erin, upheld by the strong arms of patriotism, and borne to success by the resistless audacity of outraged and desperate men. Everything is staked upon the result : life, honor, manhood, freedom.

Will you witness the struggle between liberty and despotism, and tender no encouragement to the oppressed ?

Will you see the desperate effort to throw off the insult of centuries, and sit impassive and look upon it with alien eyes? Can you Americans look with apathy upon a people whom ruin and dishonor stare in the face, a people bowed down by the heartless tyranny of centuries, a people maddened by the horrors of inexpressible thralldom? Can you see this people stretching out their manacled hands to you and asking you in the name of God and humanity to aid them, and turn a deaf ear to their supplications and a cold denial to their prayers? Oh, remember as you are free-men, how you value that freedom, and aid this people to obtain theirs! Remember as you are Americans that it is your privilege and pride to assist in raising to the same glorious position with yourselves, all enthralled, enslaved nations! Remember as you are Christians that your duty is to help the weak and oppressed against the might of injustice!

To whom can they look if you desert them? And have you reason to love Ireland's oppressors? Have you forgotten her insults, her taunts, her joy at your disaster, her grief at your success? Have you forgotten the aid she gave your enemies by land and by sea? On the other hand, where can you look and not find instances of Irishmen giving, with their labor and their lives, proof of their love for liberty, and the land that gave them birth, and the land that gave them shelter in exile? What American battle-field can you find that is not soaked with Irish blood and sanctified by Irish valor? We appeal to you in the name of a distressed and crushed people to lend your help in rescuing them from thralldom. We appeal to you in the sacred name of Liberty, of which you are the chosen people, to reach out your hand to aid a nation struggling to be free.

THE SLAVE OF BOSTON.

On the 24th of May, 1854, the city was calm and still. A poor black man was at work with one of his own nation earning an honest livelihood. A Judge of Probate, Boston born and Boston bred, a man in easy circumstances, a professor in Harvard College, was sitting in his office, and with a single stroke of his pen dashed off the liberty of a man, a citizen of Massachusetts. He leaves the writ with the marshal, goes home to his family, caresses his children, and enjoys his cigar. The frivolous smoke curls round his frivolous head; he lies down to sleep and dreams such dreams as haunt such heads. But when he awakes next morn, all the winds of indignation, wrath, and honest scorn are loosed. Before night they are blowing all over the commonwealth, and before another night they have gone to the Mississippi, and wherever the lightning messenger can tell the tale.

So I have read in an old mediæval legend, that one summer afternoon there came up all hot from Tartarus a shape garmented and garbed to represent a man. He walked quiet and decorous through Milan's stately streets and scattered an invisible dust. It lay along the street; it touched the walls; it ascended to the cross on the minster's utmost top; it went down to the beggar's den. Peacefully he walked through the streets, vanished, and went home. But the next morning the pestilence was in Milan, and ere a week had sped, half the population were in their graves, and half the other half, crying that hell was clutching at their throats, fled from the reeking city of the plague.

I have studied the records of crime; I can understand how a man commits a crime of rage or passion, nay, of

ambition or revenge; but for a man in Boston, with no rage or passion, no ambition or revenge, to steal a poor negro, this fact I cannot understand. When a man, bred in Boston, within sight of Faneuil Hall, with all its sacred memories; within two hours of Plymouth Rock; within a single hour of Concord and Lexington; in sight of Bunker Hill — when he will commit such a crime, it seems to me there is no parallel in history. Come, Nero, thou awful Roman emperor; come, St. Dominic; come, Torquemada, fathers of the Inquisition, seek your equal here! No, pass by — you are no companions for a man like this! Come, shade of Jeffreys, thou judicial butcher! for two hundred years thy name has been pilloried in the face of the world, and thy memory gibbeted before mankind! Go, tell them there is a God! aye, and a judgment, too, where a slave can appeal against him that made him slave, to Him that made him man!

THEODORE PARKER.

APPEAL IN BEHALF OF GREECE.

There is reason to apprehend that a tremendous storm is ready to burst upon our happy country — one which may call into action all our vigor, courage, and resources. Is it wise or prudent, then, in preparing to breast the storm, if it must come, to talk to this nation of its incompetency to repel European aggression, to lower its spirit, to weaken its moral energy, and to qualify it for easy conquest and base submission? If there be any reality in the dangers which are supposed to encompass us, should we not animate the people, and adjure them to believe, as I do, that our resources are ample, and that we can bring

into the field a million of freemen, ready to exhaust their last drop of blood, and to spend their last cent, in the defence of the country, its liberty and its institutions? And has it come to this? Are we so humble, so low, so debased, that we dare not express our sympathy for suffering Greece; that we dare not articulate our detestation of the brutal excesses of which she has been the bleeding victim, lest we might offend one or more of their imperial and royal majesties? Are we so mean, so base, so despicable, that we may not attempt to express our horror, utter our indignation, at the most brutal and atrocious war that ever stained earth or shocked high heaven; at the ferocious deeds of a savage and infuriated soldiery, stimulated and urged on by the clergy of a fanatical and inimical religion, and rioting in all the excesses of blood and butchery, at the mere details of which the heart sickens and recoils?

But it is not for Greece alone that I desire to see the measure adopted. It will give her but little support, and that purely of a moral kind. It is principally for America, for the credit and character of our common country, for our own unsullied name, that I hope to see it pass. What appearance on the page of history would a record like this exhibit? "In the month of January, in the year of our Lord and Saviour, 1824, while all European Christendom beheld, with cold and unfeeling indifference, the unexampled wrongs and inexpressible misery of Christian Greece, a proposition was made in the Congress of the United States to send a messenger to Greece to inquire into her state and condition, with a kind expression of our good wishes and our sympathies—and it was rejected!" Go home, if you can, go home, if you dare, to your constituents, and tell them that you voted it down. Meet, if you can, the appalling countenance of those who sent you here,

and tell them that you shrunk from the declaration of your own sentiments ; that you can not tell how, but that some unknown dread, some indescribable apprehension, some indefinable danger drove you from your purpose ; that the spectres of scimitars, and crowns, and crescents gleamed before you and alarmed you ; and that you suppressed all the noble feelings prompted by religion, by liberty, by national independence, and by humanity. I cannot bring myself to believe that such will be the feelings of a majority of this committee. But, for myself, though every friend of the cause should desert it, and I be left to stand alone with the gentleman from Massachusetts, I will give to this resolution the poor sanction of my unqualified support.

HENRY CLAY.

TRUE FRIENDS OF THE UNION.

Among these graves we would not recall one memory of bitterness and anger. With equal love for what was good in their common humanity, with equal forgiveness for what was evil, Nature folds alike the ashes of loyalist and rebel in her resurrection robes of spring-time flowers. Courage and honor alike require that we who, by God's providence, were victors in the strife, should be freely and absolutely generous in peace. Courage and honor equally require that they who were beaten should yield manly submission to the decision of that final tribunal of the sword to which they appealed.

Does any seek this day, for any cause, to revive the old prejudice of class and caste and race ? He is no friend of the Union. Does any seek this day, for self or partisan

success, to set white against black or black against white? He is no friend of the Union. The man who this day draws the color line in politics is either traitor, knave, or simpleton. His place is among the shadows and bats of the past, and not in the sunlight of the present. Does any seek to deny to loyal comers in any part of the South full citizenship, complete protection, and hearty welcome, because such comers wore the Federal blue in other days? He is no friend of the Union. Does any seek to taunt loyal subjects of the law and keepers of the peace, because such wore the gray in days of battle? He is no friend of the Union.

Where so-called Conservatism has triumphed there have been too often practical intolerance, practical denial of personal liberty, practical denial of popular education, and persistent effort to revive old systems under new forms. Where so-called Radicalism has succeeded there have been too often official corruption and venality. One turns in sadness from such partisanship on either side, and asks for a patriotism of conscience, courage, and common sense, that will neither coerce the ballot of the citizen nor steal the revenue of the State; that will deal with white and black alike in the great but rare wisdom of simple justice; that will seek to perform each public trust with brave fidelity and intelligent honesty.

STEWART L. WOODFORD.

GERMAN UNITY.

Have you ever read that poem of Arndt's, "What is the German's Fatherland?" Arrogant French Diplomacy little knew the storm it was gathering to burst upon its

own head. It planned the disruption of a people, but inspired a song which bound it with cords the wildest martial fury could not snap. How all their later history breathes and pulsates with this unity of race. How the word "Fatherland" is twined about the very tendrils of the German heart!

Why was Frederic called the "Hero of Rosbach"? That was not a great victory. The well-regulated Prussian valor easily overcame a dunce of a general and his ill-disciplined army. It has been honored and crowned because it made a day memorable as Agincourt or Bannockburn. Hitherto Germans had fought Germans. The defeat of one could not be called the honest pride of the other. Rosbach was the first field won from the Gallic race by a pure Teutonic army since the age of Charlemagne. It gave language to unuttered feelings, and distinctly proclaimed the reality of a German nation.

Another war drew the same character in a bolder hand. Six short weeks humbled the power of Austria and pointed the way to Prussian ascendancy. No thrill of joy ran from the Baltic to the Alps. Stained and tattered banners hung in the churches of Berlin; but they told only the story of one blood and one language. The power of a Bismarck had crushed forever the ambition of a Leopold; but Germany kept an ominous silence, and only cast suspicious glances at the would-be autocrat of Europe.

A handful of years and the scene has changed. A rumor floats on the heated air of a summer day that startles the quiet of a sleepy hamlet, and rises above the din of the busiest mart. It is the courier of war, telling with panting breath how Paris resounds with the cry of "On to Berlin," and how a French army is marching for the Rhine. The sluggish German blood quickens its flow,

and the national heart throbs with a stronger life. Visions of desecrated homes and polluted altars rise unbidden, and the Fatherland is bulwarked by a million men. "Empire of the Air" no longer, Germany becomes the "Empire of the Land," and vows to guard forever the ancient freedom of the Rhine.

ARTHUR S. HOYT.

MODERN KNIGHTS ERRANT.

When Don Quixote started on his famous expedition, men fancied they saw dead Chivalry riding like another Cid to its own burial. But Chivalry did not die with the knight of La Mancha; and Cervantes, aspiring to celebrate its death, has only marked the epoch of its survival.

No type of mediæval chivalry but has its counterpart in every age. Take that class of knights of which Godfrey stands as representative. His was a life consecrated to a single end. Hardships endured, disease welcomed, perils faced, that the Cross might triumph. Such a champion in our day was Sumner. Not a great statesman, but a man with a great ideal; and Godfrey did not more devoutly fix his eyes upon the sepulchre of Christ, than did Sumner upon the emancipation of the slave. Through long years of defeat, against the opposition of friends and the persecution of enemies, never swerving, but with the rights of the negro in his brain and heart, he swept right on to the end, a true Knight Errant in Freedom's Crusade.

There is another class of Knights Errant, restless, fiery, of lofty faith and stainless honor; men who fight to prove their arms; who prize the conflict higher than the victory; who achieve great and worthy deeds for the sake of knightly

glory and prestige. This class, represented in another age by Bayard, has its perfect type in Garibaldi. The story of his life reads like the chronicles of Froissart, or the romance of a Troubadour. His career began when, from the cradle of Austrian despotism, Italy raised its infant wail. Then in Sardinia and France, in Tunis and Sicily, amid the passes of the Alps and away in another hemisphere, upon the banks of the Plata, drooping humanity caught the music of his voice, and felt the magic of his presence. Wherever he went, oppression shrunk back and liberty took hope. Beautiful in person, frugal in habits, brave in battle, he is the living embodiment of that spirit which centuries ago tilted at Camelot, and fought the Moors in Spain.

Our age has many champions whose names are written in fadeless lines—Kossuth and O’Connell, Mazzini and Hugo, John Brown and Toussaint L’Ouverture—as proud a cavalcade as ever swept Castilian lists or rode to Palestine. Sleep on, Cervantes, in thy grave at La Trinidad. Chivalry is not dead. As long as men will struggle after ideals of beauty, honor, and truth, wherever they may be, so long will the graces of knighthood endure.

THE MINUTE MAN OF THE REVOLUTION.

The Minute Man of the Revolution! And who was he? He was the husband and father, who left the plough in the furrow, the hammer on the bench, and, kissing wife and children, marched to die or to be free! He was the old, the middle-aged, the young. He was Captain Miles, of Acton, who reproved his men for jesting on the march! He was Deacon Josiah Haines, of Sudbury, eighty years

old, who marched with his company to South Bridge, at Concord, then joined in that hot pursuit to Lexington, and fell as gloriously as Warren at Bunker Hill. He was James Hayward, of Acton, twenty-two years old, foremost in that deadly race from Charlestown to Concord, who raised his piece at the same moment with a British soldier, each exclaiming, "You are a dead man!" The Briton dropped, shot through the heart. Hayward fell, mortally wounded.

"Father," said he, "I started with forty balls; I have three left. I never did such a day's work before. Tell mother not to mourn too much; and tell her whom I love more than my mother that I am not sorry I turned out."

This was the Minute Man of the Revolution! The rural citizen, trained in the common school, the town meeting, who carried a bayonet that thought, and whose gun, loaded with a principle, brought down, not a man, but a system. With brain and heart and conscience all alive, he opposed every hostile order of British counsel. The cold Grenville, the brilliant Townsend, the reckless Hillsborough derided, declaimed, denounced, laid unjust taxes, and sent troops to collect them; and the plain Boston Puritan laid his finger on the vital point of the tremendous controversy, and held to it inexorably. Intrenched in his own honesty, the king's gold could not buy him; enthroned in the love of his fellow-citizens, the king's writ could not take him; and when, on the morning at Lexington, the king's troops marched to seize him, his sublime faith saw, beyond the clouds of the moment, the rising sun of the America we behold, and, careless of himself, mindful only of his country, he exultingly exclaimed, "Oh, what a glorious morning!" He felt that a blow would soon be struck

that would break the heart of British tyranny. His judgment, his conscience, told him the hour had come.

Do you remember, in that disastrous siege in India, when the little Scotch girl raised her head from her pallet in the hospital, and said to the sickening hearts of the English, "I hear the bagpipes; the Campbells are coming"? And they said, "No, Jessie; it is delirium." "No, I know it; I heard it far off." And in an hour the pibroch burst upon their glad ears, and the banner of Saint George floated in triumph over their heads. And so, at Lexington Square, the Minute Man of the Revolution heard the first notes of the jubilee which, to-day, rises from the hearts and fills the minds of a free people.

GEORGE WILLIAM CURTIS.

A GOOD AND HONEST HEART.

In the old castles that are scattered all over England, you are sure to find in one of the strongest towers a well of living water, deep and pure, and sure never to fail. It was the indispensable condition of a citadel of the first order. If no such well could be found in the heart of the hill, the castle was of small account; the foe would come and camp about the walls, would prevent the defenders from reaching a spring, and then it was only a question of time when they would faint for thirst, and open their gates. But with that deep well bubbling and swelling below, they could hold the fortress against every assault.

So it is with a man in this time, which is, I suppose, only the epitome of all times. If he has a good and honest heart, it is like that spring in the castle, a fountain, from which he can draw strength to hold his own, whatever

comes. A man is weak only in his power of resistance to the temptations that beset him when that central deep is dry. Let him feel the perpetual springing of this life, and he fears nothing that can come. It is no more trouble for him to be true in all things, than it is to be true to the mother that bore him, or the child that stands at his knee. It no more occurs to him that he can swerve from his integrity, if the law does not hold him to it, than he can realize that the law restrains him from smiting his mother on the face.

I know of no blessing I would ask of Heaven before a good and honest heart. If I were conscious I did not possess it as I should, to make me the man I ought to be, I would like the whole burden of my prayer then day and night to be, "Lord, give me a good and honest heart." If I read a book, it should be one that could tell me of something about a man who had such a heart, and how it carried him through mightily, and never failed till he had crossed the river and was safe in heaven. I would watch for all that was passing around me, to see where the honest heart came in, and what it did; and weep and laugh and sing or pray over that, and take off my cap to it, and shake out my banner for it, and strike my harp for it, and wear my crown. Everything that was real and true, that shone with honor and honesty, I would cherish as the choicest and chiefest. Everything that was base and mean, I would hate and fear, as men hate and fear the adder. There should be no compromise, no divided heart, any more than there is in any other matter of life and death; this side and that should be worlds to me as they were to the Master, eternal life and eternal death. And I would choose life that I might live.

ROBERT COLLYER.

PATRIOTISM.

Bereft of patriotism, the heart of a nation will be cold and cramped and sordid ; the arts will have no enduring impulse, and commerce no invigorating soul ; society will degenerate, and the mean and vicious triumph. Patriotism is not a wild and glittering passion, but a glorious reality. The virtue that gave to Paganism its dazzling lustre, to Barbarism its redeeming trait, to Christianity its heroic form, is not dead. It still lives to console, to sanctify humanity. It has its altar in every clime : its worship and festivities.

On the heathered hills of Scotland the sword of Wallace is yet a bright tradition. The genius of France, in the brilliant literature of the day, pays its high homage to the piety and heroism of the young Maid of Orleans. In her new Senate Hall, England bids her sculptor place, among the effigies of her greatest sons, the images of Hampden and of Russell. In the gay and graceful capital of Belgium, the daring hand of Geefs has reared a monument full of glorious meaning to the three hundred martyrs of the revolution.

By the soft blue waters of Lake Lucerne stands the chapel of William Tell. On the anniversary of his revolt and victory, across those waters, as they glitter in the July sun, skim the light boats of the allied cantons. From the prows hang the banners of the republic, and as they near the sacred spot, the daughters of Lucerne chant the hymns of their old poetic land. Then bursts forth the glad *Te Deum*, and Heaven again hears the voice of that wild chivalry of the mountains, which, five centuries since, pierced the white eagle of Vienna, and flung it bleeding on the rocks of Uri.

At Innsbruck, in the black aisle of the old cathedral, the peasant of the Tyrol kneels before the statue of Andreas Hofer. In the defiles and valleys of the Tyrol, who forgets the day on which he fell within the walls of Mantua? It is a festive day all through his quiet, noble land. In that old cathedral his inspiring memory is recalled amid the pageantries of the altar : his image appears in every house : his victories and virtues are proclaimed in the songs of the people ; and when the sun goes down, a chain of fires, in the deep red light of which the eagle spreads his wings and holds his giddy revelry, proclaims the glory of the chief whose blood has made his native land a sainted spot in Europe.

THOMAS FRANCIS MEAGHER.

THE FUTURE OF AMERICA.

In one of the mightiest battles of the Spanish Peninsula, Napier, I think it is, records that a truce was sounded at noon, that the roar of artillery ceased, and the men, who but an hour before had been whirling like storms upon one another, came down to the brook which divided the battle-field to quench their thirst, and reached forth friendly hands and exchanged kindly greetings across it. To-night there is a truce throughout this land. We seize the charmed hour to hush every conflict ; to let the whirl of business run out to stillness ; to pause, and from opposite sides look kindly at each other. While other nations are casting off the chains of despotism, while God is hurling and drawing the oppressors of the earth down to the rocks, what is to be the position, what the watchword, of this Republic ?

To-day God is bringing before this people new problems. Now it is one subject, now another. Now it is temperance ; now the position of woman ; then, again, that great shadow, looming above the horizon, the reconstruction of the Republic. Vast, difficult, hazardous questions ! Who shall take them and tear them open, and let the light shine through them ? It is the work of this generation to prove to the nineteenth century, in the face of Christendom and for the race, the fact that the people do actually govern. The American Republic must live. Popular commotion and partisan fury may dash their mad wars against it ; but they shall roll back shattered, spent. Persecution shall not shake it, fanaticism disturb it, nor revolutions change it. But it shall stand towering sublime, like the last mountain in the deluge, while the earth rocks at its feet and thunders peal above its head — majestic, immutable, magnificent.

The only forces in the moral world are men of conviction. We live in a land where laws are nothing, armies nothing, unless sustained and shielded by public opinion. If a thousand cannon are alongside, they do not alter the opinions of a million of men. How many Bull Runs do you think it would take to drive the Declaration of Independence out of New York and Massachusetts ? I cannot answer for New York ; but I know you could steep the ground of the Bay State with the blood of a hundred Bull Runs, and she would spring to her feet and cry : “ All men *are* created equal ! ”

Despair not, then, soldier, statesman, citizen. We shall yet dwell together in harmony, and but one nation shall inhabit our sea-girt borders. Liberty and union shall spread a civilization from the Occident to the Orient — from the flowery shores of the great Southern gulf to the

frozen barriers of the great Northern bay! Not intertwined with slavery, but purged of its contamination; a civilization that means universal freedom, universal enfranchisement, universal brotherhood!

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